

**JAINA ART
AND
ARCHITECTURE**

Volume III



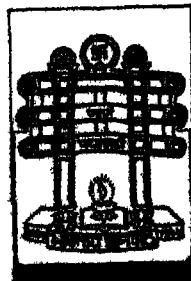
JAINA ART AND ARCHITECTURE

*Published on the Occasion of the 2500th
Nirvana Anniversary of Tirthankara Mahavira*

EDITED BY
A. GHOSH

Former Director General, Archaeological Survey of India

**IN THREE VOLUMES
VOLUME III**



BHARATIYA JNANPITH
NEW DELHI

PRICE OF THE COMPLETE SET
Rs. 550.00



1975

BHARATIYA JNANPITH

**Published by Shri L.C. Jain, Secretary, Bharatiya Jnanpith, B/45-47 Connaught Place,
New Delhi 110001 (India)**

**Printed by Shri Om Prakash, Director, Caxton Press Private Limited, 2E Rani Jhansi Road,
New Delhi 110055 (India)**

PREFACE

WITH THE PUBLICATION OF THIS THIRD VOLUME OF 'JAINA ART AND ARCHITECTURE', one phase of our contemplated programme of research and publication in this field, particularly that part which relates to the commemoration of the 25th century of the Nirvāṇa of Bhagawan Mahāvīra, achieves fulfilment by the mid-Mahotsava year.

In my preface to the first volume of this work, I dwelt on the difficulties encountered because of the magnitude of the work and the time-limit which we had to set for ourselves in view of the celebrations of the Nirvāṇa Year. That was only one part of the story. The other part relates to the technical side of the problems—types with diacritical marks involving extremely patient and careful proof-reading, quality of the paper commensurate with the cost that would not make even the concessional price prohibitive, or printing of the blocks, neat enough but not too fastidious to raise costs. A mean had to be struck. That naturally reflects itself in the production. But for the generous approach of the Trustees of Bharatiya Jnanpith, the price of each volume would have been, under the present market conditions, what it is for the entire set of three volumes.

If we have been able to stick to our schedule by overcoming formidable difficulties, it is because we had the support of Shri Shanti Prasad Jain, Founder Trustee, and the guidance of Shrimati Rama Jain, President, of Bharatiya Jnanpith.

Our mainstay in the execution of the project has been Shri A. Ghosh, the Editor of these volumes in English. It is not only his hard work and meticulous care that have bestowed upon the work its quality, but his long experience in the art and science of editing such publications has solved many an eleventh-hour difficulty.

Beholden as we are to all our contributors, we are more so to those who came forward to bridge the gaps that arose due to certain foresaken or uncovered assignments. With all our contributors, it has been a labour of love because they were aware of the fact that in the long run, this project would

PREFACE

enrich the entire circumspect of Indian Art and Architecture with material, old and new, that never took such a coherent form. They have given us not only co-operation but also accommodation in other ways. I have all the praises for the staff of Bharatiya Jnanpith which felt completely involved in this publication. I am thankful to them. I also thank Dr Mallar Ghosh of the Jawaharlal Nehru University for preparing the Corrigenda and Shri V.K. Jain for the Index.

The three volumes together make a total of 664 pages, excluding the Index, over 670 illustrations in black-and-white and about 50 colour-illustrations. This publication, first of its kind, is like a banner held aloft in the honour of all those institutions and authors who will tread this path henceforth championing the cause of Jaina Art and Architecture and will bring it greater glory. May their number be legions !

New Delhi
20th May 1975

LAKSHMI CHANDRA JAIN
Secretary
Bharatiya Jnanpith

CONTENTS

	PAGE
PREFACE	v
LIST OF ILLUSTRATIONS	ix

PART VII

PAINTINGS & WOOD-CARVINGS

(Concluded)

CHAPTER 31	MINIATURE PAINTINGS	393
	By Shri Karl Khandalavala, Chairman, Lalit Kala Akademi, and Dr (Shrimati) Saryu Doshi, Bombay	
CHAPTER 32	WOOD-CARVINGS	428
	By Dr V.P. Dwiwedj, Deputy Keeper, National Museum, New Delhi	

PART VIII

EPIGRAPHIC & NUMISMATIC SOURCES

CHAPTER 33	INSCRIPTIONS	441
	By Dr G. S. Gai, Chief Epigraphist, in collaboration with Shri P. R. Srinivasan and Shri K. G. Krishnan, Superintending Epigraphists, and Dr S. Sankaranarayanan and Dr K. V. Ramesh, Deputy Superintending Epigraphists, Archaeological Survey of India, Mysore	
CHAPTER 34	SYMBOLS ON SOUTH-INDIAN COINS	456
	By Miss R. Vanaja, Deputy Keeper, National Museum, New Delhi	

PART IX

CANONS & SYMBOLISM

CHAPTER 35	ICONOGRAPHY	465
	By Dr U.P. Shah, former Deputy Director, Oriental Institute, Baroda	
CHAPTER 36	ARCHITECTURE	494
	By Shri Gopilal Amar, Bharatiya Jnanpith, New Delhi	

PART X

ART-OBJECTS IN MUSEUMS

CHAPTER 37	MUSEUMS ABROAD	537
	<i>British Museum, London</i>	537
	By Dr B. N. Sharma, Keeper, National Museum, New Delhi	

CONTENTS

	<i>Victoria and Albert Museum, London</i> ...	544
	By Dr B. N. Sharma	
	<i>Musée Guimet, Paris</i> ...	546
	By Dr B. N. Sharma	
	<i>Museum für indische Kunst, Berlin-Dahlem</i> ...	548
	By Editor	
	<i>Some Jaina Bronzes from American Collections</i> ...	548
	By Pratapaditya Pal, Curator of Indian and Islamic Art, Los Angeles County Museum, Los Angeles	
CHAPTER 38	MUSEUMS IN INDIA ...	555
	<i>National Museum, New Delhi</i> ...	555
	By Dr B. N. Sharma, Keeper, and Shri H. K. Chaturvedi and Shri S.P. Tiwari, Technical Assistants, National Museum, New Delhi	
	<i>Prince of Wales Museum, Bombay</i> ...	566
	By the late Dr Moti Chandra and Shri Sadaashiv Gorakshakar, Director, Prince of Wales Museum, Bombay	
	<i>Museums in Rajasthan</i> ...	570
	By Shri R. C. Agrawala, Director of Archaeology and Museums, Rajasthan, Jaipur	
	<i>Museums in Andhra Pradesh</i> ...	573
	By Shri Mohd Abdul Waheed Khan, former Director of Archaeology and Museums, Andhra Pradesh, Hyderabad, and Shri D. N. Varman, Keeper, Salar Jung Museum, Hyderabad	
	<i>Museums in Madhya Pradesh</i> ...	577
	By Shri Balchandra Jain, Deputy Director of Archaeology and Museums, Madhya Pradesh, Jabalpur, Shri Satyandhar Kumar Sethi, Ujjain, and Dr Surendra Kumar Arya, Head of the Department of Ancient Indian History, Culture and Archaeology, Vikram University, Ujjain, and Shri Niraj Jain, Satna	
	<i>Collections at Deogarh</i> ...	596
	By Dr Bhagchandra Jain, Assistant Professor and Head of the Department of Sanskrit, Government College, Damoh	
	<i>Museums in Tamil Nadu</i> ...	598
	By Shri K.R. Srinivasan, former Superintending Archaeologist, Archaeological Survey of India, Madras	
GLOSSARY OF TECHNICAL TERMS	..	603
	By Shri Krishna Deva, former Director, Archaeological Survey of India, New Delhi	
INDEX	..	613
	By Shri Virendra Kumar Jain, Bharatiya Jnanpith, New Delhi	

LIST OF ILLUSTRATIONS

The source, which also holds the copyright, of each illustration (photograph or line-drawing) is indicated against it within brackets. The following abbreviations have been used : ASI (=Archaeological Survey of India); BM (=British Museum, London); NM (=National Museum, New Delhi); PWM (=Prince of Wales Museum, Bombay); VAM (=Victoria and Albert Museum, London).

PLATES

Frontispiece

Victoria and Albert Museum : Tirthaṅkara Śāntinātha, A.D. 1168, Rajasthan (VAM)

Chapter 31

- 265 A. Śrī and Kāmadeva, illustration from a palm-leaf MS., A.D. 1060 (Jaisalmer Bhaṇḍāra)
B. Vidyā-devī and female worshippers, part of an illustrated book-cover, A.D. 1126-54, Gujarati or west-Indian style (Jaisalmer Bhaṇḍāra)
- 266 A and B. Illustrations from a book-cover, late eleventh or early twelfth century (see text for earlier date), Gujarati or west-Indian style (Jaisalmer Bhaṇḍāra)
- 267 A and B. Illustrations from a book-cover, early twelfth century (see text for earlier date), Gujarati or west-Indian style (Jaisalmer Bhaṇḍāra)
- 268 A. Illustration from a book-cover, early twelfth century (see text for earlier date), Gujarati or west-Indian style (Jaisalmer Bhaṇḍāra)
B. Part of an illustrated book-cover, early twelfth century (see text for earlier date), Gujarati or west-Indian style (Jaisalmer Bhaṇḍāra)
- 269 A and B. Animal-drawings from an illustrated book-cover, first half of the twelfth century (see text for an earlier date), Gujarati or west-Indian style (Jaisalmer Bhaṇḍāra)
- 270 A. Illustration of a Jina, illustrated book-cover, late eleventh to early twelfth century (see text for earlier date), Gujarati or west-Indian style (L.D. Institute, Ahmedabad)
B. Elephant, from an illustrated palm-leaf MS., first quarter of the twelfth century (formerly Muni Jinavijayaji Collection)
C. Sarasvatī, illustration from a palm-leaf MS., A.D. 1127, Gujarati or west-Indian style (Śāntinātha Bhaṇḍāra, Bombay)
- 271 A to D. Illustrations from a palm-leaf MS., thirteenth century, Gujarati or west-Indian style (Jaisalmer Bhaṇḍāra)
- 272 A and B. Illustration of a Jina and birth of a Jina, illustrations from a palm-leaf MS., A.D. 1370, Gujarati or west-Indian style (Ujhamphoi Dharmaśālā, Ahmedabad)
- 273 Colophon of a MS., Vikrama-samvat 1509 (A.D. 1452), containing colour-illustration 26 (National Museum, New Delhi)

LIST OF ILLUSTRATIONS

- 274 Colophon of a MS., *Vikrama-saṃvat* 1474 (A.D. 1417), containing colour-illustration 27 (National Museum, New Delhi)
- 275 A. Birth of a Jina, illustration from a MS., A.D. 1367, Gujarati or west-Indian style (formerly Muni Jinavijayaji Collection)
 B. Jina's *pañca-muṣṭi-loca*, illustration from a MS., *circa* late fourteenth century, Gujarati or west-Indian style (Jaisalmer Bhaṇḍāra)
- 276 A. King Yaśodhara welcomed by his wife, illustration from the *Yaśodhara-carita*, A.D. 1494, Gujarat, probably Sojitra (Private Collection)
 B. Border-decoration in the *Yaśodhara-carita* (see above)
- 277 A and B. Border-decoration in the *Yaśodhara-carita* (see plate 276A) (Private Collection)
- 278 A. The sixteen dreams of Maru-devī (detail), from the *Ādi-purāṇa*, A.D. 1404, Yoginipura (Delhi), north-Indian style (Private Collection)
 B. Kamala-śrī awaits Bhavisayāttha's return, from the *Bhavisayāttha-kahā*, *circa* A.D. 1430 (see text for later date), probably Delhi, north-Indian style (Private Collection)
- 279 A. Musicians and dancers, from the *Mahā-purāṇa*, *circa* A.D. 1420 (see text for later date), probably Delhi, north-Indian style (Digambara Jain Nayā Mandir, Old Delhi, Collection)
 B. Bharata's army on the march, from the *Mahā-purāṇa* (see above)
- 280 A. Indra holding court, from the *Pāṣaṇḍha-carit*, A.D. 1442, Gwalior, north-Indian style (Private Collection)
 B. King Yaśodhara entertained by a dancer and musicians, from the *Jasahara-carit*, *circa* 1440-50, probably Gwalior, north-Indian style (Private Collection)
- 281 A. Śāntinātha's army, from the *Sāntinātha-carit*, *circa* A.D. 1450-60 (see text for later date), probably Delhi, north-Indian style (Private Collection)
 B. Yaśodhara born as a goat, from the *Jasahara-carit*, A.D. 1454, probably Delhi, north-Indian style (Private Collection)
- 282 A. Sahasrabala renounces life, from the *Ādi-purāṇa* (group 1), *circa* A.D. 1450 (see text for later date), probably Delhi, north-Indian style (Private Collection)
- 282 B. Celebrations at Ṛṣabha's birth, from the *Ādi-purāṇa* (group 2), *circa* A.D. 1475 (see text for later date), probably Delhi, north-Indian style (Private Collection)
- 283 A. City of Ayodhyā, from the *Ādi-purāṇa* (see plate 282B) (Private Collection)
 B. Yaśodhara born as a fish, from the *Yaśodhara-carita*, A.D. 1590, Amer (Private Collection)
- 284 Bharata's army advances towards the Mleccha kingdom, from the *Mahā-purāṇa*, A.D. 1540, Palam, north-Indian style (Private Collection)

Chapter 32

- 285 Gujarat: wooden window-frame (NM)
 286 Gujarat: polychrome wooden *maṇḍapa*, outer part (NM)
 287 Gujarat: polychrome wooden *maṇḍapa* (plate 286), detail of elephant-rider (NM)
 288 Gujarat: polychrome wooden *maṇḍapa* (plate 286), ceiling (NM)
 289 Gujarat: polychrome wooden *maṇḍapa* (plate 286), detail of ceiling (plate 288) (NM)

LIST OF ILLUSTRATIONS

- 290 Gujarat: wooden door-frame (NM)
- 291 Gujarat: door of a wooden house-shrine (NM)
- 292 Gujarat: door of a wooden house-shrine (plate 291), detail with auspicious dreams and Gaja-Lakṣmī (NM)
- 293 Gujarat: wooden *mandapa* (PWM)
- 294 A. Gujarat: wooden *mandapa* (plate 293), frieze of dance, music and other scenes (PWM)
B. Gujarat: wooden *mandapa* (plate 293), ceiling (PWM)
- 295 A. Gujarat: a house-shrine, detail of a royal procession (Baroda Museum)
B. Gujarat: a house-shrine, an Ācārya welcomed by devotees (Baroda Museum)
- 296 Patan: Wadi Pārśvanātha temple, *harokha* (Metropolitan Museum of Art, New York)
- 297 Patan: Wadi Pārśvanātha temple (plate 296), detail (Metropolitan Museum of Art, New York)
- 298 Gujarat: polychrome wooden *danseuse* (NM)
- 299 A. Gujarat: wooden nymph (NM)
B. Gujarat: wooden nymph (NM)
- 300 A. Gujarat: frieze depicting welcome of Jaina monks (NM)
B. Gujarat: frieze depicting a royal procession (NM)
C. Gujarat: frieze depicting a royal procession (NM)

Chapter 33

- 301 A. Mathurā: inscription of the reign of Śoḍāsa, year 72 (ASI)
B. Mount Abu: Vimala-vasahi temple-inscription, Vikrama year 1378 (ASI)
- 302 Kurikyal: rock-cut Cakreśvarī with inscription below (ASI)
- 303 Aihole: Meguṭi temple-inscription, Śaka year 556 (ASI)
- 304 A. Tirunatharkunru: Vaṭṭeluttu inscription (ASI)
B. Sravanabelgola: inscriptions on the sides of the Gommatā statue (ASI)

Chapter 34

- 305 Pāṇḍyan coins (NM)
- 306 Pāṇḍyan coins (NM)

Chapter 35

- 307 Nadol: marble Pañca-Parameṣṭhins in Śvetāmbara temple (ASI)
- 308 South India: bronze Pañca-Parameṣṭhin, Digambara (Samantabhadra Vidyālaya, Delhi) (U.P. Shah)
- 309 A. Baroda Museum: Siddha-cakra, Śvetāmbara (Baroda Museum)
B. Tirupparuttikulam: bronze Nava-devatā in Trailokyanātha temple (ASI)
- 310 A. Gwalior fort: a *caumukha* (Department of Archaeology and Museums, Madhya Pradesh)
B. Surat: bronze *caumukha* with seventy-two Jinās in Digambara temple (U.P. Shah)
- 311 A. Karanja: bronze *sahasra-kūṭa* in Digambara Jaina temple of Balātkārāgapa (PWM, courtesy Saryu Doshi)
B. Indian Museum: bronze *caumukha* with twenty-four Jinās (Indian Museum)

LIST OF ILLUSTRATIONS

- 312 A. South India: Jina under *çaitya*-tree (Samantabhadra Vidyālaya, Delhi) (U.P. Shah)
 B. Baroda: brass tablet of *aṣṭa-maṅgala* in Śvetāmbara temple (U.P. Shah)
 313 Kumbhariā: scenes of Mahāvira's life on temple-ceiling (U.P. Shah)
 314 Mudbidri: bronze *śrūta-skandha-yantra* (ASI)

Chapter 37

- 315 A. British Museum: bust of a Tirthaṅkara (Mathurā) (BM)
 B. British Museum: Yakṣi Sulocanā (central India) (BM)
 316 A. British Museum: Yakṣi Dhṛti (central India) (BM)
 B. British Museum: a couple (central India) (BM)
 317 A. British Museum: Yakṣi Padmāvati (central India) (BM)
 B. British Museum: Sarasvatī (south-west Rajasthan) (BM)
 318 A. British Museum: Ṛṣabhanātha and Mahāvira (Orissa) (BM)
 B. British Museum: Yakṣi Ambikā (Orissa) (BM)
 319 A. British Museum: Tirthaṅkara Pārśvanātha (Karnataka) (BM)
 B. British Museum: bronze Sarasvatī (Karnataka) (BM)
 320 British Museum: bronze Tirthaṅkara Pārśvanātha (south India) (BM)
 321 A. Victoria and Albert Museum: a Tirthaṅkara (Mathurā) (VAM)
 B. Victoria and Albert Museum: Tirthaṅkara Pārśvanātha (Gyaraspur) (VAM)
 322 Victoria and Albert Museum: a Tirthaṅkara (west India) (VAM)
 323 A. Victoria and Albert Museum: Tirthaṅkara Pārśvanātha (the Deccan) (VAM)
 B. Victoria and Albert Museum: Tirthaṅkara Pārśvanātha (Gulbarga) (VAM)
 324 Victoria and Albert Museum: Yakṣi Ambikā (Orissa) (VAM)
 325 A. Musée Guimet: Tirthaṅkara Ṛṣabhanātha (Orissa) (Musée Guimet)
 B. Musée Guimet: Tirthaṅkara Mahāvira (the Deccan) (Musée Guimet)
 326 A. Museum für indische Kunst, Berlin-Dahlem: a bronze Tirthaṅkara (provenance unknown) (Museum für indische Kunst)
 B. Museum für indische Kunst, Berlin-Dahlem: a bronze Tirthaṅkara (south India) (Museum für indische Kunst)
 327 A. Private Collection, New York: bronze Tirthaṅkara Pārśvanātha (central India)
 B. Private Collection, New York: Tirthaṅkara Sambhavanātha (?) (Karnataka)
 328 A. Los Angeles County Museum of Art (Nasli and Alice Heeramaneck Collection): a bronze Tirthaṅkara (south India) (Los Angeles County Museum of Art)
 B. As above: a bronze Buddha (Nepal) (Los Angeles County Museum of Art)
 329 A. Atkins Museum (Nelson Fund, Nelson Gallery): a Tirthaṅkara (south India) (Atkins Museum, Kansas City)
 B. Los Angeles County Museum of Art (gift of Mr and Mrs J. J. Klejman): a bronze *tri-tīrthika* (Gujarat) (Los Angeles County Museum of Art)
 330 Same as plate 329A, detail (Los Angeles County Museum of Art)
 331 Seattle Art Museum (Eugene Fuller Memorial Collection): Yakṣa Dharanendra (the Deccan) (Seattle Art Museum)
 332 Paul E. Walter Collection, New York: a bronze *tri-tīrthika* (the Deccan) (Paul E. Walter)
 333 Angeles County Museum (gift of Paul E. Manheim): *pañca-tīrthika* of Vimalanātha (west India) (Los Angeles County Museum of Art)

LIST OF ILLUSTRATIONS

- 334 Los Angeles County Museum of Art (gift of Paul E. Matheson): *catuvimsati-patta* of Śāntinātha (west India) (Los Angeles County Museum of Art)

Chapter 38

- 335 National Museum: Tirthaṅkara Pārśvanātha (Rajasthan) (NM)
 336 A. National Museum: Tirthaṅkara Pārśvanātha (Uttar Pradesh) (NM)
 B. National Museum: Tirthaṅkara Neminātha (Narhad) (NM)
 337 National Museum: Sarasvatī (Palla) (NM)
 338 A. National Museum: Tirthaṅkara Rṣabhanātha (Bihar) (NM)
 B. National Museum: Yakṣi Ambikā (Bihar) (NM)
 339 A. National Museum: parents of Tirthaṅkara (West Bengal)
 B. National Museum: a Tirthaṅkara (the Deccan) (NM)
 340 A. National Museum: Tirthaṅkara Pārśvanātha (south India) (NM)
 B. National Museum: Tirthaṅkara Supārśvanātha (south India) (NM)
 341 National Museum: metal Tirthaṅkara Rṣabhanātha (Madhya Pradesh) (NM)
 342 A. National Museum: a metal Tirthaṅkara (Karnataka) (NM)
 B. National Museum: a metal *catmukha* (Rajasthan) (NM)
 343 A. National Museum: metal Cakreśvari (Uttar Pradesh) (NM)
 B. National Museum: metal Ambikā (east India) (NM)
 344 National Museum: metal Ambikā (Akota) (NM)
 345 National Museum: metal *parikara* of a Tirthaṅkara (Rajasthan) (NM)
 346 National Museum: metal *pañca-tīrthika* (west India) (NM)
 347 A. Prince of Wales Museum: *tri-tīrthika* of Jina (Ankai-Tankai) (PWM)
 B. Prince of Wales Museum: *pañca-tīrthika* of Jina (Ankai-Tankai) (PWM)
 348 Prince of Wales Museum: Yakṣa Dharapendra (Karnataka) (PWM)
 349 A. Prince of Wales Museum: Mahāvira (Karnataka) (PWM)
 B. Prince of Wales Museum: *eka-tīrthika* of Mahāvira (Virwah) (PWM)
 350 A. Prince of Wales Museum: *cauri-bearer* (Rajasthan) (PWM)
 B. Prince of Wales Museum: bronze Tirthaṅkara (Vala) (PWM)
 351 Prince of Wales Museum: bronze *catuvimsati-patta* of Rṣabhanātha (Chahardi) (PWM)
 352 Prince of Wales Museum: bronze Gommateśvara (Sravanabelgola) (PWM)
 353 A. Prince of Wales Museum: bronze Yakṣi (Karnataka) (PWM)
 B. Prince of Wales Museum: brass Tirthaṅkara Rṣabhanātha (west India) (PWM)
 354 A. Prince of Wales Museum: *tri-tīrthika* of Pārśvanātha (probably Vasantgarh) (PWM)
 B. Prince of Wales Museum: brass *caliya-grha* (Gujarat) (PWM)
 355 Bikaner Museum: bronze Tirthaṅkara Pārśvanātha (Amarsar) (Department of Archaeology and Museums, Rajasthan)
 356 A. Ahar Museum: torso of a bronze Tirthaṅkara (Ahar) (Department of Archaeology and Museums, Rajasthan)
 B. Udaipur Museum: Kubera (Bansi) (Department of Archaeology and Museums, Rajasthan)
 357 A. Jodhpur Museum: Jvantasvāmin (Department of Archaeology and Museums, Rajasthan)
 B. Bharatpur Museum: *sarvatobhadra* (Department of Archaeology and Museums, Rajasthan)

LIST OF ILLUSTRATIONS

- 358 A. Bharatpur Museum: Tirthaṅkara Neminātha (Department of Archaeology and Museums, Rajasthan)
 B. Jaipur Museum: Tirthaṅkara Muniauvrata (Narbad) (Department of Archaeology and Museums, Rajasthan)
- 359 A. State Museum, Hyderabad: Gommateśvara (Patancheru) (Department of Archaeology and Museums, Andhra Pradesh)
 B. State Museum, Hyderabad: Tirthaṅkara Mahāvīra (Patancheru) (Department of Archaeology and Museums, Andhra Pradesh)
- 360 State Museum, Hyderabad: Sarasvati (Patancheru) (Department of Archaeology and Museums, Andhra Pradesh)
- 361 A. State Museum, Hyderabad: *caturviṃśati-paṭṭa* (Dharmavaram) (Department of Archaeology and Museums, Andhra Pradesh)
 B. Khazana Building Museum: *parikara* of an unfinished Tirthaṅkara (Department of Archaeology and Museums, Andhra Pradesh)
- 362 A. Salar Jung Museum: *pañca-īrthika* of a Tirthaṅkara (Salar Jung Museum)
 B. Salar Jung Museum: Tirthaṅkara Pārśvanātha (Salar Jung Museum)
- 363 A. Salar Jung Museum: Tirthaṅkara Pārśvanātha (Kupbal) (Salar Jung Museum)
 B. Salar Jung Museum: a bronze *pañca-īrthika* (Salar Jung Museum)
- 364 A. Salar Jung Museum: a bronze *caturviṃśati-paṭṭa* (Salar Jung Museum)
 B. Salar Jung Museum: a bronze *caturviṃśati-paṭṭa* of Pārśvanātha (Salar Jung Museum)
- 365 A. Dhubela State Museum: Tirthaṅkara Rābhanātha (Mau) (Department of Archaeology and Museums, Madhya Pradesh)
 B. Dhubela State Museum: Tirthaṅkara Śāntinātha (Mau) (Department of Archaeology and Museums, Madhya Pradesh)
- 366 A. Dhubela State Museum: Yakṣi Cakreśvari (Khajuraho) (Department of Archaeology and Museums, Madhya Pradesh)
 B. Dhubela State Museum: miniature temple (Nowgong)
- 367 A. Dhubela State Museum: *caturviṃśati-paṭṭa* (Jaso) (Department of Archaeology and Museums, Madhya Pradesh)
 B. Dhubela State Museum: Tirthaṅkara Neminātha (District Shahdol) (Department of Archaeology and Museums, Madhya Pradesh)
- 368 A. Dhubela State Museum: *sarvatobhadra* (Rewa region) (Department of Archaeology and Museums, Madhya Pradesh)
 B. Dhubela State Museum: Yakṣa Brahmā (Rewa region) (Department of Archaeology and Museums, Madhya Pradesh)
- 369 Shivpuri Museum: pedestal of image of Tirthaṅkara Candraprabha (Department of Archaeology and Museums, Madhya Pradesh)
- 370 A. Shivpuri Museum: a *dvi-mūrtikā* (Department of Archaeology and Museums, Madhya Pradesh)
 B. Shivpuri Museum: a Tirthaṅkara (Department of Archaeology and Museums, Madhya Pradesh)
- 371 A. Shivpuri Museum: a Tirthaṅkara (Department of Archaeology and Museums, Madhya Pradesh)
 B. Shivpuri Museum: Tirthaṅkara Pārśvanātha (Department of Archaeology and Museums, Madhya Pradesh)
- 372 Shivpuri Museum: an architectural piece (Department of Archaeology and Museums, Madhya Pradesh)

LIST OF ILLUSTRATIONS

- 373 A. Raipur Museum: Tirthankara Mahāvira (Kartalai) (Department of Archaeology and Museums, Madhya Pradesh)
B. Raipur Museum: Tirthankaras Ajitanātha and Sambhavanātha (Kartalai) (Department of Archaeology and Museums, Madhya Pradesh)
- 374 A. Raipur Museum: a *varatobhadrikā* (Kartalai) (Department of Archaeology and Museums, Madhya Pradesh)
B. Raipur Museum: Yakṣi Ambikā (Kartalai) (Department of Archaeology and Museums, Madhya Pradesh)
- 375 Jaina Collection, Khajuraho: general view (Niraj Jain)
- 376 A. Khajuraho Museum: Tirthankara Rṣabhanātha (Niraj Jain, courtesy ASI)
B. Jaina Collection, Khajuraho: Tirthankara Pārśvanātha (Niraj Jain)
- 377 A. Khajuraho Museum: Tirthankara Pārśvanātha (Niraj Jain, courtesy ASI)
B. Jaina Collection, Khajuraho: a *torapa* (Niraj Jain)
- 378 A. Khajuraho Museum: Yakṣi Ambikā (Niraj Jain, courtesy ASI)
B. Khajuraho Museum: Tirthankara Rṣabhanātha (Niraj Jain, courtesy ASI)
- 379 A. Deogarh: a Tirthankara (Bhagchandra Jain)
B. Deogarh: a Tirthankara (Vipin Kumar Jain, New Delhi)
C. Deogarh: part of a lintel with *tri-mūrtikā*, other Tirthankaras, Navagrahas and Yakṣis (Bhagchandra Jain)
- 380 A. Deogarh: Tirthankara Rṣabhanātha (Bhagchandra Jain)
B. Deogarh: Tirthankara Pārśvanātha and Rṣabhanātha (Bhagchandra Jain)
C. Deogarh: Yakṣi Cakreśvari (Bhagchandra Jain)
- 381 A. Deogarh: an Upādhyāya (Bhagchandra Jain)
B. Deogarh: Bāhubali (Bhagchandra Jain)
C. Deogarh: a pillar (Bhagchandra Jain)
- 382 Deogarh: Cakravartin Bharata (Vipin Kumar Jain)
- 383 A. Government Museum, Madras: bronze Tirthankara Sumatinātha (Kogali)
B. Government Museum, Madras: bronze Tirthankara Mahāvira (Kogali)
- 384 A. Government Museum, Madras: bronze Tirthankara Mahāvira (Singanikuppam)
B. Government Museum, Madras: bronze Yakṣi Ambikā (Singanikuppam)

COLOUR-ILLUSTRATIONS

Chapter 31

- 22 Jinadatta-sūri with Jinarakṣita, part of a painted wooden book-cover, A.D. 1122-54, west-Indian or Gujarati style (Jaisalmer Bhaṇḍāra)
- 23 A. Part of a wooden book-cover, A.D. 1122-54 (see text for earlier date), west-Indian or Gujarati style (Jaisalmer Bhaṇḍāra)
B & C. Back view of the book-cover at col.-ill. 23A, showing roundels, birds and animals
D. Same as col.-ills. 23B, C
- 24 Detail from the *paṭṭi* of the Deva-sūri-Kumudacandra disputation, circa A.D. 1125, west-Indian or Gujarati style (Private Collection)
- 25 A. Kālaka and disciples
B. Army of Gardabhilla on the march

LIST OF ILLUSTRATIONS

- C. Kālaka and the Sāhi chief
D. Capture of Gardabhilla
Folios from the *Kālakācārya-kathā*, west-Indian or Gujarati style (Collection of P. C. Jain, Bombay)
- 26 *Gardabhi-vidyā*, folio from the *Kalpa-sūtra-Kālakācārya-kathā*, A.D. 1452, west-Indian or Gujarati style (National Museum, New Delhi)
- 27 Mahāvira's renunciation, folio from the *Kalpa-sūtra*, A.D. 1417, west-Indian or Gujarati style (National Museum, New Delhi)
- 28 A. Penance of Bāhubali, folio (obverse) from the *Devasā-no Pādo Bhaṇḍāra Kalpa-sūtra-Kālakācārya-kathā*, circa A.D. 1475 (see text for later date), west-Indian or Gujarati style (National Museum)
- 28 B. Border-decoration, folio (reverse) from same as col.-ill. 28A
- 29 Indra and Indrāṇī greet queen Maru-devī, folio from the *Mahā-purāṇa*, circa A.D. 1420 (see text for later date), probably Delhi, north-Indian style (Digambara Jain Mandir, Old Delhi, Collection)
- 30 A. The porcupine kills the snake and is in turn attacked by an animal, folio from the *Yaśodhara-carita* A.D. 1494, Gujarat, probably Sojitra (Private Collection)
- B. King Māridatta makes preparations for sacrifice to the Devi, folio from same as col.-ill. 30A
- 31 Bhavisayattha sails across the seas, folio from the *Bhavisayattha-kathā*, circa A.D. 1430 (see text for later date), probably Delhi, north-India style (Private Collection)
- 32 Pārśva with his entourage, folio from the *Pāśāṇḍha-carita*, A.D. 1442, painted at Gwalior, north-Indian style (Private Collection)
- 33 Candramati shows Yaśodhara the sacrificial cock made of flour, folio from the *Yaśodhara-carita*, circa A.D. 1440-50, probably Gwalior, north-Indian style (Private Collection)
- 34 On meeting monk Sudatta, Abhayamati and Abhayaruci lose consciousness, folio from the *Yaśodhara-carita*, A.D. 1454, probably Delhi, north-Indian style (Private Collection)
- 35 Śāntinātha with attendants, folio from the *Śāntinātha-carita*, A.D. 1450-60 (see text for later date), probably Delhi, north-Indian style (Private Collection)
- 36 A. Vidyādhara Atibala, folio from the *Ādi-purāṇa* (group 1), circa A.D. 1450 (see text for later date), probably Delhi, north-Indian style (Private Collection)
- B. Śreṇika extols the beauty of the *saṃavasaraṇa*, folio from the *Ādi-purāṇa* (group 1), circa A.D. 1450 (see text for later date), probably Delhi, north-Indian style (Private Collection)
- C. Musicians celebrating the wedding of Śrīmati and Vajrajaṅgha, folio from the *Ādi-purāṇa* (group 2), circa A.D. 1475 (see text for later date), probably Delhi, north-Indian style (Private Collection)
- D. Dancer, folio from the *Ādi-purāṇa* (group 2), circa A.D. 1475 (see text for a later date), probably Delhi, north-Indian style (Private Collection)
- 37 King Yaśodhara with his entourage, folio the *Yaśodhara-carita*, A.D. 1596, probably north Gujarat, west-Indian style (Private Collection)

TEXT-ILLUSTRATIONS

Chapter 32

Fig. XXVI. Gujarat: wood-carving, female musician (NM, sketch by Mohan Lal)

Fig. XXVII. Gujarat: wood-carving, a nymph putting on anklets (NM, sketch by Mohan Lal)

LIST OF ILLUSTRATIONS

Chapter 36

Fig. XXVIII	<i>Vāstu-puruṣa-cakra</i> (After Bhagwandas Jain)
Fig. XXIX	<i>Kārma-tilā</i> (After Bhagwandas Jain)
Fig. XXX	<i>Sama-dala-prāsāda</i> (After Bhagwandas Jain)
Fig. XXXI	Plan of a temple (After Bhagwandas Jain)
Fig. XXXII	<i>Piṭha</i> (After Bhagwandas Jain)
Fig. XXXIII	<i>Piṭha</i> with five storages (After Bhagwandas Jain)
Fig. XXXIV	Types of <i>maṇḍavara</i> (After Bhagwandas Jain)
Fig. XXXV	<i>Sikhara</i> of <i>rekha-mandira</i> (After Bhagwandas Jain)
Fig. XXXVI	<i>Amala-sāra</i> (After Bhagwandas Jain)
Fig. XXXVII	<i>Kalāla</i> (After Bhagwandas Jain)
Fig. XXXVIII	<i>Dhvaja</i> (After Bhagwandas Jain)
Fig. XXXIX	<i>Dvāra-sākhās</i> (After Bhagwandas Jain)
Fig. XL	Varieties of <i>Jina-prāsāda</i> (After P.O. Somapura)
Fig. XLI	<i>Caturmukha mahā-prāsāda</i> (After P.O. Somapura)
Fig. XLII	<i>Kamala-bhūṣaṇa-prāsāda</i> (After P.O. Somapura)
Fig. XLIII	<i>Mahādharma-vīra-vikrama-prāsāda</i> (After P.O. Somapura)
Fig. XLIV	<i>Trileka</i> , the cosmos (After Muktyanand Singh Jain)
Fig. XLV	<i>Bharata-kṣetra</i> (After Muktyanand Singh Jain)
Fig. XLVI	<i>Aṣṭāpāda</i> (After P.O. Somapura)
Fig. XLVII	The Meru (After P.O. Somapura)
Fig. XLVIII	<i>Nandiśvara-dvīpa-prāsāda</i> (After P.O. Somapura)
Fig. XLIX	Variants of <i>Nandiśvara-dvīpa-prāsāda</i> (After P.O. Somapura)

Part VII
PAINTINGS & WOOD-CARVINGS
(Concluded)

CHAPTER 31

MINIATURE PAINTINGS

(On *Pattas*, Palm-leaf and Paper)

INTRODUCTION

IN THE FIRST FEW CENTURIES AFTER THE NIRVĀṆA OF MAHĀVĪRA THE KNOWLEDGE of the Jaina canon was preserved only in [the memory of the Jaina monks and was transmitted orally from preceptor to disciple. But often famines and epidemics claimed the lives of these learned men and with their death some knowledge of the religious doctrine was irretrievably lost. In course of time Jaina theological teaching began to suffer from irreparable gaps in its continuity as well as many aberrations from the original text.¹ Recognizing these inherent dangers in the system of oral transmission, and fearing that unless some remedial steps were taken the holy word would disappear forever, the Jaina community made attempts in the direction of saving the sacred lore. A conference of monks was held at Pāṭaliputra, where the canonical literature was systematically compiled and put into written form. Later, in the fifth century, according to the Śvetāmbara tradition, a council of monks assembled at Valabhī in Gujarat and agreed that all religious texts be committed to writing.² Apart from these conferences, individuals, too, strove to translate the oral tradition into a written one. Two Digambara monks—each independently of the other—in the early years of the Christian era collected the floating body of religious knowledge and reduced it to writing.³

Curiously enough, despite the efforts of the Jaina monks to transcribe their religious texts no Jaina manuscript written earlier than the tenth century is known to exist. What could have been the cause of this hiatus between the earnest resolves of the Jainas to write their texts and the actual appearance of the written scriptures? Possibly, the Jainas, in spite of their sincerity of purpose, were not fully able to implement their decision as enthusiastically as they had made it. Besides, it is more than likely that the early manuscripts have

¹ Moti Chandra, *Jain Miniature Paintings from Western India*, Ahmedabad, 1949, pp. 2-3.

² K. Kasliwal, *Jain Grantha Bhāndaras in Rajasthan*, Jaipur, 1967, p. 2.

³ H. Jain in his Introduction to *Saṅghaśāstra*, Amaravati, 1947.

perished¹ as there were no *grantha-bhaṇḍāras* (monastic libraries) where they could be safely stored. For the institution of Bhaṇḍāras as repositories of manuscripts merged and crystallized after the office of the Bhaṭṭāraka as the temporal head of the community was established. This development in the history of Jaina religion appears to have taken place some time in the eighth century.² Erudite and dedicated, these Bhaṭṭārakas were conscious of the importance of learning and urged their followers to donate manuscripts to the temples.³ Much religious merit was attached to such *śāstra-dāna*, which was performed as an atonement for past sins or as a celebration for the successful completion of a *vrata*. Sometimes a pious donor would have many copies of a particular text made and these copies would then be distributed far and wide to various Bhaṇḍāras. Occasionally, a manuscript with illustrations would be commissioned.

Whether or not manuscript-illustration was practised before the eleventh century is one of the most vexed problems pertaining to the history of Indian miniature painting.⁴ That other forms of painting such as murals and painting on boards and cloth were practised from quite ancient times is well-known. Concrete evidence of wall-painting as early as the first century B.C. is provided by the Sātavāhana paintings in Caves 9 and 10 at Ajanta, while literary references, the correctness of which need not be doubted, inform us about painting on wooden boards, cloth and even on shields made of hide.⁵

Of particular interest to us are the references by Jaina writers.⁶ Uddyotana-Sūri, a pupil of Virabhadra, who again was a pupil of the Jaina scholar-monk Haribhadra-Sūri, in his *Kuvalayamālā-kahā*, a Prakrit work composed in 778-79 at Jalor in Rajasthan, refers to a *saṃsāra-cakra-paṭa*, evidently a painting on prepared cloth depicting the futilities and miseries of human life as opposed to the joys of heaven. Its execution was regarded

¹ Scholars versed in Jaina literature have come across early manuscripts with colophons that mention that the manuscript was copied from an older one which was in a state of disintegration.

² V. Johrapurkar, *Bhaṭṭāraka Saṃpradāya*, Sholapur, 1958, Introduction in English.

³ K. Kasiwal *op. cit.*, pp. 4-7.

⁴ If the Pāla king Mahipāla mentioned in the colophon of the illustrated Buddhist text *Aṣṭasāhasrikā-Prajñāpāramitā* in the Asiatic Society, Calcutta (MS. G 7413), is Mahipāla I, then the year 6 of his reign, in which it was written, would be approximately 992, i.e., the late tenth century. It has twelve illustrations on palm-leaves.

⁵ *Śilappadikāram*, ed. V. R. Ramachandra Dikshitar, Madras, 1939, p. 206, canto XIII, 168-79.

⁶ Umakant P. Shah, Presidential Address to the All-India Oriental Conference, Fine Arts Section, XXIV Session, Varanasi, October 1968.

as praiseworthy. So also Jināsena I (circa 830) in his *Adi-piṇḍa* mentions a *paṭṭa-tilā* in a Jaina shrine, while Jāṭisimhanandin (circa seventh century) in his *Varaṅga-carita* refers to a Jaina temple in which were displayed *paṭṭakas* depicting the lives of the Tīrthankaras, famous Jaina monks and Cakravartins (great kings). The last two references, it may be noted, pertain to south-Indian Jaina temples, and we may accordingly conclude that the practice of painting *paṭṭakas* was widespread amongst the Jainas. Though the word *paṭṭaka* can mean a wooden board as well as a prepared cloth, it seems appropriate to give it the latter meaning and regard these early *paṭṭas* as the precursors of the numerous Jaina cloth *paṭṭas* of later date¹ which are well-known to scholars of Jaina painting. These later *paṭṭas*, in conjunction with the earlier references quoted above, could thus indicate a long unbroken heretic tradition of producing such paintings on cloth.

But, interestingly enough, all early references, though they mention painting on the walls of shrines and *paṭṭas*, are significantly silent, as far as we are aware, on the existence of manuscript-illustration being in vogue prior to the eleventh century.

ŚVETĀMBARA MANUSCRIPT

BEGINNINGS OF PAINTED MANUSCRIPTS

The earliest illustrated Jaina manuscript, which is on palm-leaf, contains two texts, viz. *Ogha-niryukti* and *Dasa-vaikālīka-ṭīkā*, both having colophons which mention the same donor, the same donee, who was a monk, and the same scribe. But the first colophon also has a date, viz. the Vikrama year 1117 (A.D. 1060).² This manuscript has an illustration of Śrī, a lively Kāmadeva loosing an arrow and some really well-drawn elephants (plate 265A). The superior quality of the drawing need not surprise us once we appreciate the fact that the painting of *paṭṭas* on cloth by skilful artists was prevalent long before the eleventh century. Of course the extremely-limited area for painting, circumscribed by the narrow format of the palm-leaves, may in the beginning have occasioned some difficulty to illustrators accustomed to paint larger figures on cloth.

But the question of immediate concern is how it happened that Jaina palm-leaf manuscripts, with their very limited format for painting, came to be illustrated only from the second half of the eleventh century. There can

¹ Moti Chandra *op. cit.* p. 46.

² This manuscript is in a Jaina Bhāṇḍāra at Jaisalmer. Satya Prakash first referred to it in *Ākṛti* (Hindi journal) and later Shah mentioned it, *op. cit.*

be no doubt that several Jaina texts on palm-leaf must have been written before the eleventh century even if they do not survive today, but the available evidence indicates that the beginning of the art of palm-leaf manuscript-illustration is a later development, of which the earliest known example is the above-mentioned Jaisalmer manuscript of 1060. Without being dogmatic, certain possibilities can be suggested. One is that there existed a common heritage of manuscript-illustration for both literary and religious texts even before the late tenth century and that the earliest Buddhist and Jaina illustrated manuscripts, which exist today, were derived from the self-same source without one faith borrowing the idea from the other. But we have no evidence of this common source. The earliest illustrated manuscript known to us pertains to the Buddhist faith. It was executed in the sixth year of the Pāla king Mahipāla. If this ruler is Mahipāla I, it belongs, as already stated (above, p. 394, n. 4), to some date near about 992. The style derives from a lingering classical Ajanta tradition but in the context of a more static and formal presentation. It was written at the great Buddhist centre of Nālandā. It may be that manuscript-illustration was not practised in India before the tenth century because of the narrow format of the palm-leaves on which the text was written. However, in the tenth century it would seem that some Buddhist monks accustomed to making sketches of Buddhist images and versed in the painting of religious subjects on banners felt the need for illustrating several of their religious texts by the introduction of miniature illustrations in the palm-leaf manuscripts despite their narrow format. What led to this need we cannot say, but it may be observed that even in the early fifth century the Chinese pilgrim Fa-hsien, who stayed in a monastery at the port of Tāmralipti for two years before his departure to China, made not only copies of the *sūtras* there but also drawings of Buddhist images,¹ no doubt for veneration but also as a permanent record always available to view. It is possible that the idea of illustrating Jaina religious texts was derived by the Jaina clergy from the early illustrated Buddhist palm-leaf texts made during the Pāla rule in Bengal. These Buddhist texts were illustrated with deities of the Buddhist pantheon and also with incidents from the life of the Master. What exactly were the circumstances in which the Jaina clergy came to be acquainted with the Buddhist practice of illustrating their palm-leaf manuscripts is not known. But various ways in which this could have happened can be envisaged because Jaina communities existed in many parts of the country. Moreover, Jaina preachers must have constantly travelled to and fro between Gujarat and other distant areas. It may

¹ *A Record of Buddhist Countries* by Fa-hsien, tr. Chinese Buddhist Association, Peking, 1957, p. 77.

further be surmised that the monastic orders of the Jains with their intellectual attainments were unlikely to remain oblivious of the developments in religious art and literature in the Buddhist and Brāhmanical folds. This is emphasized by the fact that we know that their Bhaṇḍāras possessed texts dealing with other religions. Though it may be merely a matter of coincidence, it should be noted that the earliest Jaina illustrated manuscript on palm-leaf, namely the Jaisalmer MS. of 1060, is about three-quarters of a century later than the earliest known Buddhist example. The story of Indian wall-painting is a sharp pointer to the fact that the artistic activities of these great religions followed similar lines of expression. The possibility suggested herein, namely that the early Pāla period Buddhist illustrated manuscripts may have provided the inspiration for a similar practice amongst the Jains, is not entirely without a tangible foundation.

WOODEN MANUSCRIPT-COVERS

In the famous Jaina Bhaṇḍāra of Jaisalmer there are two painted *paṭlis* (wooden manuscript-covers) depicting the Vidyā-devīs of the Jaina pantheon. These Vidyā-devīs are plainly derived from some illustrated Pāla Buddhist manuscript, probably of Rāmapāla's reign in the late eleventh or early twelfth century.¹ In one of the panels of these Vidyā-devī *paṭlis* (plate 265B) two female worshippers are seen and they unmistakably provide the key to the date of these *paṭlis*, namely the period of the famous Jaina teacher Jinadatta-Sūri, who died in 1154. Almost identical female worshippers are seen in another beautiful *paṭli*, also in the Jaina Bhaṇḍāra at Jaisalmer (colour-illustration 22), which was almost certainly painted when Jinadatta-Sūri went to Marukoṭṭa (Marot) in Marwar on the occasion when a great temple was consecrated there. The construction of this shrine had been inspired by the Sūri's preachings and he performed the consecration-ceremony of the image of this temple. In this *paṭli*, Jinadatta-Sūri, who was known to be of dark complexion, is depicted as brown-skinned and is seen delivering a sermon on the life of Mahāvīra to his disciple Jinarakṣita and to three *śrāvakas* (lay-disciples) and the two wives of one of them. In the centre of the *paṭli* is Mahāvīra enthroned, and on the right again is Jinadatta preaching to his disciples Guṇacandra-Sūri and Somacandra-Sūri. The *paṭli*, which forms the

¹ It is difficult to accept the earlier dating to the second half of the tenth century proposed for these Vidyā-devīs by U.P. Shah, see Munipunyavijaya and U.P. Shah, 'Some painted wooden book-covers from western India', *Journal of the Indian Society of Oriental Art* (Special Number on Western Indian Art), March 1966, pp. 34-44, and plates XXV and XXVII.

² Mori Chandra, *op. cit.*, fig. 191, where the complete *paṭli* is reproduced in monochrome.

wooden cover for a text called *Ogha-niryukti* on the rules of conduct for Jaina monks, must have been presented to the Sūri, maybe along with this very text or another text, by one of his followers on the occasion of the consecration of the Mahāvīra image. The donor was probably the *śrāvaka* who is portrayed in the *paṣṭi* with his two wives. As this *paṣṭi* can safely be regarded as being contemporary with this well-known Jaina Ācārya, its date is capable of fairly accurate ascertainment. Jinadatta-Sūri was a native of Rajasthan. He was born in 1075 and died in 1154. The labels on the *paṣṭi* indicate who are the personages depicted therein. Jinadatta-Sūri became an Ācārya in 1122 and as the *paṣṭi* could have been painted only after that event it belongs to the period 1122-54. The reverse of the *paṣṭi* has only floral decoration on it. A significant feature of this *paṣṭi* is the portrayal of the two wives of a *śrāvaka*. It is evident that in the representation of these two ladies we have a survival, however stylized and mannered it be, of the Bagh-Ajanta tradition of painting the female face and form. But it is the last flicker because thereafter it is not seen again. The bearded *śrāvakas* in this *paṣṭi* are reminiscent of somewhat similar bearded figures in certain wall-paintings¹ in the Kailāsa temple at Ellora which are usually ascribed to the twelfth century but which may be somewhat earlier. That they are done during the rule of one of the Paramāra kings is now disputed.² It is thus not unlikely that the Ajanta tradition as well as the later Ellora manner of painting had continued in Gujarat, though in an increasingly stylized form.

We may accordingly surmise that the early *paṣṭakas* and paintings in Jaina shrines, of which now only literary references of the eighth and ninth centuries exist, may have been executed in this rapidly vanishing tradition. The convention of the farther projecting eye which is seen in the Jinadatta-Sūri *paṣṭi* is first noticed in Cave 2 at Ajanta, but only in a few figures, and thereafter it is observed again in the Kailāsa temple-paintings at Ellora. More than one explanation for this extraordinary *cliche*, which become a marked characteristic of Jaina painting, has been suggested, but perhaps the one advanced by Muni Jinavijayaji is most plausible. He surmises that there grew up a hieratic or guild aversion to depicting the face of a deity or the human face, even when shown in profile, with only one eye, and the farther eye was consequently projected. Other explanations also exist. Two more *paṣṭis* which depict Jinadatta-Sūri and his disciples have also been published³ and are contemporary with this famous teacher. All the

¹ *Report of the Archaeological Survey of Hyderabad*, 1927-28, plates D and E.

² P. Bhatia, *The Paramāras*, New Delhi, 1967, p. 350.

³ One is published in *Apabhraṃśa-kāvyaṭṭayī*, Gaekwad Oriental Series, 37, 1927, and the other in *Journal of Indian Society of Oriental Art*, March 1966, plate XXII.

Jinadatta-Sūri paṭlīs must have been painted in Rajasthan and are datable to the period 1122-54. They have a characteristic border of foliated loops and are very rich in colours (col.-ill. 22).

The hearkening back to the Ajanta tradition observed in the early *paṭlīs* is seen not only in female faces. There are several *paṭlīs* of this period with decorative meandering creepers forming roundels which enclose elephants, ducks (singly and in pairs), mythical aquatic creatures and other animals and birds (col.-ills. 23B, C, D). In one beautiful *paṭlī*¹ the roundels are absent but in the curves of the meandering creeper of flowering lotuses in a stream are seen an elephant, a leopard, a monkey, fishes, tortoises and men in running postures (plate 266A, B). This is perhaps the earliest of all the Jaisalmer *paṭlīs* but not likely to predate the late eleventh century. In two other *paṭlīs*, of which one is now very well-known and which also belongs to the Jaina Bhaṇḍāra of Jaisalmer,² we see a giraffe and a rhinoceros in the roundels of the meandering creepers, birds, aquatic monsters and bare-breasted girls in alluring poses (plate 267A, B and 268A), as also antelopes, a boar and a flute-player (plate 268B). The giraffe is not an Indian animal but an inhabitant of the African plains. It was no doubt seen by the illustrator of the *paṭlī* when it passed through Rajasthan with a trading caravan from a foreign country or was sent as a present to some Indian potentate. We know that rare animals and birds were included as ambassadorial gifts. It may even have come by sea to one of the Gujarat ports in a big merchant-vessel. The inclusion of such a novelty in the *paṭlī* indicates the freedom of expression which the painters enjoyed before their art became more formal in later times. The single-horned rhino is, however, found in India and though now confined to the Terāi it was in those days known to exist in other parts of the country, and a specimen, probably in captivity, must have been seen by the painter.

In yet another *paṭlī* from the same Bhaṇḍāra we see elephants, birds with foliated tails and heraldic lions, all shown in roundels placed in squarish compartments (plate 269A, B). These decorative paintings take us back to the spirit of the painted ceilings at Ajanta with their wealth of floral, animal and foliage designs. Here again we have evidence of a lingering Ajanta tradition of decorative motifs as practised in Gujarat and Rajasthan where such *paṭlīs* were painted.³ An inscription on this *paṭlī* reads *Niṣīdhā-bhāsyapūjā Śrī-Vijayasinhācārjānam*. This would indicate that the *paṭlī*, and probably

¹ Sarabhai Nawab, *Oldest Rajasthani Paintings from Jain Bhaṇḍārs*, Ahmedabad, 1959, plates 3A to 3A.

² *Ibid.*, plates W and Y.

³ *Ibid.*, plates 1 and 2.

also the text for which it was meant as a book-cover, were got prepared and presented to Śrī-Vijayasimhācārya by one of his followers. This Ācārya was a well-known Jaina teacher who lived during the reign of Siddharāja Jayasimha of Gujarat (1094-1144) and was a contemporary of Śrī-Hemacandra-Sūri and Śrī-Vādideva-Sūri, both famous and learned Jaina divines. There appears to be no reason, linguistic or otherwise, to regard this *paṭlī* as having been painted as early as the mid-tenth century before the time of Śrī-Vijayasimhācārya and having later come into his possession after which event the inscription was written thereon.¹ This inscribed *paṭlī* affords quite valuable material, based on stylistic characteristics, for dating other *paṭlīs* in which elephants, similar mythical lions and birds with foliated tails appear. Since it belongs to the first half of the twelfth century, there is good reason to ascribe most of the Jaisalmer Bhaṇḍāra decorative *paṭlīs* to the same period or the late eleventh century at the very earliest. Though a much earlier date, namely the tenth century, has been suggested for some of these *paṭlīs*,² a careful stylistic analysis tends to negative such early dating. In fact if it is acceptable that the very idea of illustrating these palm-leaf manuscript-texts and providing them with painted wooden covers was derived by the Jainas from the practice of the Buddhists, then this influence itself is not likely to be of a date earlier than the mid-eleventh century. The method of seeking to date Jaina manuscript-paintings by reference to sculptures in Gujarat and Rajasthan, when used as an absolute norm, may prove to be fallacious. But it can be employed to a limited extent bearing in mind that the painting and sculpture of a particular region, despite certain affinities, may not belong to the same period. We have the classic example of the Amaravati and Nagarjunakonda sculptures which have parallels in the Vākāṭaka paintings of Ajanta and yet the latter are separated from the former by well over two centuries. However, one damaged *paṭlī* of fine quality from the collection of Muni Punyavijaya (plate 270A) depicting the lustration of Mahāvira³ is not unlikely, on the basis of stylistic comparison with the Jinadatta group of *paṭlīs*, to be somewhat earlier than the latter. It can accordingly be ascribed to the late eleventh century. Moreover, too much stress should not be laid on the circumstance whether the *cliche* of the projecting farther eye is pronounced or not. The Jaisalmer Bhaṇḍāra has a palm-leaf manuscript of Tilakācārya's *Daśa-vaikālika-sūtra* and other

¹ Muni Punyavijaya and Shah, *op. cit.*, p. 41, n. 12, where the earlier date is suggested.

² *Ibid.*, p. 41. Presumably U.P. Shah would also give an earlier date to the *paṭlī* (col.-iii, 23A, B, C, D) than suggested by us.

³ *Ibid.*, plate XXIII (in colour).

fragmentary texts¹ illustrating a number of scenes from the lives of Pārva-nātha and Neminātha in which the convention of the projecting farther eye is for the most part almost unnoticeable (plate 271A, B, C, D), and yet the illustrations can hardly be earlier than the thirteenth century. One must also never forget what is so frequently overlooked, namely that different artists belonging to one and the same period need not all have painted in the same style. Thus, a difference in style does not necessarily connote a difference in date or provenance. The well-known *paṭlī* showing the war between Bāhubali and Bharata, formerly in the possession of Sarabhai Nawab² and now in the collection of Kusum and Rajeya Swali of Bombay, has on its reverse the decorative motif of the meandering creeper with elephants, birds and mythical lions in roundels (col.-ills. 23A, B, C, D). It also belongs to first half of the twelfth century, though it is probably a little earlier than the inscribed *paṭlī*, already referred to (plate 269A, B), which was made for the Jaina pontiff Vijayasimhācārya in the reign of Siddharāja Jayasimha (1094-1144). The provenance of the Bāhubali *paṭlī* is also likely to be Rajasthan, the main field of Jinadatta-Sūri's activities, where, it seems, most of these early *paṭlīs* of the Jaisalmer Bhaṇḍāra were painted in the first half of the twelfth century. The Bāhubali *paṭlī* is said to have originally been in a Jaisalmer Bhaṇḍāra.

One more *paṭlī*³ of high importance and excellent workmanship remains to be considered in the group which forms the masterpieces of this form of Jaina painting and to which we have perforce restricted ourselves as the space at our disposal must be devoted to the most outstanding examples of Jaina painting on *paṭlīs*, palm-leaf and paper. This *paṭlī* (col.-ill. 24), said to have come from a Jaina Bhaṇḍāra, was formerly in the possession of the Jaina scholar Muni Jinavijayaji. It is now in a private collection. It depicts the famous disputation between the great Śvetāmbara logician Vādideva-Sūri and a well-known Digambara scholar Kumudacandra, at the court of Siddharāja Jayasimha in 1124 in which the former vanquished the proud Digambara savant. We have no doubt that it is to all intents and purposes a contemporary production and must have been painted within a year at the most from the date of the famous disputation which lasted six months and the story of which is not only recorded in Śvetāmbara canonical literature but is also the plot of Yaśaś-candra's drama *Mudrita-kumudacandra*. Yaśaścandra was a dramatist of the time of Siddharāja Jayasimha (1094-1144) and the drama was written on the

¹ Sarabhai Nawab, *op. cit.*, plates O, P and Q (in colour).

² Moti Chandra, *op. cit.*, figs. 199-203.

³ *Ibid.*, figs. 193-98.

occasion of the contest, the author having been present at the disputation. Its date accordingly should be *circa* 1125, and the excellence of its workmanship accords well with the period of the finest *paṭlis* belonging to the Jinadatta-Sūri group painted in Rajasthan. The Deva-Sūri-Kumudacandra *paṭli* was most probably the work of a painter at the capital-city of Patan which was the scene of the contest. In this metropolis, where the art of manuscript-production was greatly patronized, this event must have remained very much to the fore in the minds of the Śvetāmbara community and the *paṭli* was no doubt commissioned for being presented, also with some canonical text, to the triumphant Deva-Sūri by one of his admiring followers. The difference in style between this *paṭli* and those of the Jinadatta group is best accounted for by reason of the fact that they were painted in different areas resulting in the employment of different guild-artists. The procession-scene in the *paṭli* depicting dancers and musicians, with their lively elongated figures, who accompany the ceremonial chariot with the image of Mahāvira, is also indicative of high technical excellence in the production of painted Jaina book-covers at Patan in the first half of the twelfth century.

There are several other *paṭlis* of later periods, namely the late twelfth and the thirteenth and fourteenth centuries, but they tend to be increasingly hieratic and formal and lack the *joie de vivre* of meandering creepers with birds, animals and lotus-flowers, or the sedate charm of the Jinadatta group or the brilliance of the Deva-Sūri-Kumudacandra disputation.

PALM-LEAF PERIOD

Turning to the illustrations on the palm-leaf texts themselves, we have already noted that the earliest known example is dated 1060 (plate 265A). Thereafter we have a leaf of the *Piṇḍā-niryukti* (a text on monastic rules) with a single well-drawn elephant, though the colour is rubbed (plate 270B). It is flanked by a formal lotus-medallion on either side. This manuscript was got written by one Ānanda, son of a merchant, and presented to Yaśodeva-Sūri (1093-1123), a disciple of Muni Candra-Sūri. It was a very common and esteemed practice for the Jaina laity to have canonical texts prepared and presented to the Jaina Ācāryas who usually kept them in their Bhaṇḍāras. The very rich bankers and merchants donated even temples to the community, but both kinds of donations were equally efficacious in giving pious merit to the donor. Such a credo projects an interesting form of socialism which existed in the Jaina faith. The offerings of all devotees, whether humble or munificent, were equally meritorious. The writer of the manuscript is



A. Śrī and Kāmadeva, illustration from a palm-leaf MS., A.D. 1060 (Jaisalmer Bhaṇḍāra)



B. Vidyā-devī and female worshippers, part of an illustrated book-cover, A.D. 1122-54, Gujarati or west-Indian style (Jaisalmer Bhaṇḍāra)



A



B

A and B. Illustrations from a book-cover, late eleventh or early twelfth century (see text for earlier date), Gujarati or west-Indian style (Jaisalmer Bhaṇḍāra)



A



B

A and B. Illustrations from a book-cover, early twelfth century (see text for earlier date), Gujarati or west-Indian style (Jaisalmer Bhaṇḍāra)



A. Illustration from a book-cover, early twelfth century (see text for earlier date), Gujarati or west-Indian style
(Jaisalmer Bhandāra)



B. Part of an illustrated book-cover, early twelfth century (see text for earlier date), Gujarati or west-Indian style (Jaisalmer Bhandāra)



A



B

A and B. Animal-drawings from an illustrated book-cover, first half of the twelfth century (see text for earlier date), Gujarati or west-Indian style (Jaisalmer Bhaṇḍāra)



A. Lustration of a Jina, illustrated book-cover, late eleventh to early twelfth century (see text for earlier date), Gujarati or west-Indian style (L.D. Institute, Ahmedabad)



B. Elephant, from an illustrated palm-leaf MS, first quarter of the twelfth century (formerly Muni Jinavijaya Collection)



C. Sarasvati, illustration from a palm-leaf MS, A.D. 1127, Gujarati or west-Indian style (Śāntinātha Bhaṇḍāra, Cambay)



A



B



C



D

A to D. Illustrations from a palm-leaf MS., thirteenth century, Gujarati or west-Indian style (Jaisalmer Bhandāra)



A. Illustration of a Jina



B. Birth of a Jina

Illustrations from a palm-leaf MS., A.D. 1370, Gujarati or west-Indian style
(Ujhamphor Dharmaśālā, Ahmedabad)

mentioned as one Somapāla. Even if it belongs to the last year of Yaśodeva-Sūri it cannot be later than 1123. The reverse has a design consisting of a circle of petals and a circle of *hamsas* (swans) between two lotuses. The use of the *hamsas* as a decorative motif in the early-twelfth century *paṭlis* is in keeping with the same feature on this palm-leaf illustration itself of about the same period. It is, however, in a poor condition. It was once in the collection of Muni Jinavijaya.

The manuscript of the *Jñāta-Sūtra*, which has only two miniatures, in the Śāntinātha temple Bhaṇḍāra at Cambay, is famous because of its early date, namely 1127, and the attractive standing figure of Sarasvatī in one of its two paintings where the projecting farther eye is absent. It is not in the style of the contemporary Jinadatta-Sūri *paṭlis* where the womenfolk are painted in a lingering Ajanta tradition which fades out thereafter. This Sarasvatī miniature (plate 270C) is the precursor of the characteristic Jaina style which hereafter dominates manuscript-illustration. This manuscript is followed by the *Dasa-vaikālīka-laghu-vṛtti* with a single miniature of two monks and a layman, dated 1143, also in the same Bhaṇḍāra. It is only of antiquarian interest. But in the same Śāntinātha Bhaṇḍāra is a *Neminātha-carita*, dated 1241, with four miniatures including an attractive painting of Ambikā seated.¹ Here we find that the Jaina palm-leaf illustration-style is now fully developed with the excessive mannerisms which were to remain for centuries. In these early palm-leaf manuscripts the number of illustrations is generally few, but this is not an invariable rule particularly from the second half of the thirteenth century. An illustrated palm-leaf manuscript of the *Ogha-niryukti* in the Jaina Bhaṇḍāra at Chhani, near Baroda, has a large number of illustrations of Vidyā-devīs.² The workmanship is good but the repeated depiction of female deities is apt to become monotonous. They evidence the same style as the Ambikā figure of 1241 referred to above and belong to the second half of the thirteenth century, though they have been erroneously dated by some writers as 1161. A palm-leaf manuscript of the *Sāvaga-paṭikkamaṇa-sutta-cūṇi* in the collection of the Museum of Fine Arts, Boston, was executed near Udaipur in Mewar in 1260. It contains six miniatures, some of which are badly rubbed. Stylistically, the paintings show no difference from the paintings in manuscripts from Gujarat. It thus becomes evident that the Gujarati or west-Indian style was current in southern Rajasthan also.

¹ *Ibid.*, fig. 16 (in colour).

² *Ibid.*, fig. 46 (in colour).

³ *Ibid.*, figs. 39 to 42 (in colour).

Another development in the late thirteenth century is that the illustrators, even in the limited format at their disposal, began increasingly to give expression to the subject-matter of the text in a narrative form and with greater freedom than before. The single deities, with and without attendants, are now sometimes replaced by scenes from the lives of the Tirthankaras. There are two such notable examples. The first is a manuscript of the *Subāhu-kathā* and other stories in the collection of the Sanghvi Bhaṇḍāra, Patan, dated 1288.¹ It depicts incidents from the life of Neminātha and there are as many as twenty-three illustrations. Rudimentary landscape is introduced in the form of rocks, trees and animals of the forest, while incidents are at times unfolded by employing the method of continuous narration in which the different events which comprise an incident are all placed in the picture-space of a single illustration. This method as well as the treatment of landscape must have been known to the painters of the early Jaina *paṭṭas* (on cloth) and of the walls of Jaina shrines prior to the eleventh century. But apart from the wooden *paṭṭis*, such innovations had hitherto not been attempted on the restricted format available for illustration on the palm-leaves themselves which bore the text. These departures from bare iconographic representations indicate a realization of the possibilities of miniature painting and the utilization for compositional purposes of even the most limited space.

The second manuscript belonging to this category is undated but it is obviously to be ascribed to the same period. It depicts episodes from the lives of the Tirthankaras Pārśvanātha and Neminātha. It is in the Jaina Bhaṇḍāra at Jaisalmer (plate 271A, B, C, D) and has twenty miniatures.² The illustrations of both these manuscripts possess a rare charm and a more spontaneous approach than the earlier manuscript-illustration of single deities. However, certain conventions for depicting the stock events in the life of a Tirthankara can already be observed and were probably derived from similar conventions which had grown up before the eleventh century in the paintings on *paṭṭas* and on the walls of Jaina temples. Though paper had come into use in Gujarat as early as the twelfth century³ for preparing manuscript-texts, it did not become a vehicle for manuscript-illustrations till about the mid-fourteenth century and even then it was somewhat tardily adopted round about 1400 employing a rather narrow format in imitation of the palm-leaves. Accordingly,

¹ *Ibid.*, figs. 50 to 53.

² Sarabhai Nawab, *op. cit.*, plates J to S (in colour).

³ In the L. D. Institute, Ahmedabad, there is a folio of a paper manuscript *Sāntinātha-boli*, dated 1294. A Jaina manuscript, with a twelfth-century date, was in the possession of Muni Jinavijayaji.

we find that illustrations on palm-leaf continued to be painted in the fourteenth and even in the fifteenth century. A dated example of this later period is a *Kalpa-sūtra* and *Kālakāṇḍya-kathā* in the Bhagḍāra of the Ujjamphoi Dharmasāli, Ahmedabad,¹ which was commissioned in 1370 (plate 272A, B). It follows the older tradition of having only a few illustrations, namely six, but these are of superior workmanship though static and formal. But one factor which emerges from an examination of these paintings is a growing appreciation amongst illustrators that a miniature art to be fully effective demands fine drawing and skilful brushwork. To the same period or slightly later belong the thirty-four miniatures illustrating a well-known *Kalpa-sūtra* palm-leaf manuscript in the Anandji-Mangalji-ni Peḍhi-nā Jñān Bhagḍāra at Idar,² where the use of gold is seen to highlight the colour-effects. The idea of using gold may have been derived from Persian manuscript-illustrations. Gujarat was at this time under the rule of the Muslim governors of the Delhi Sultanate, and cultural intercourse with Persia was greatly favoured by the ruling Muslim aristocracy. Jaina illustrators may have had occasions to see Persian manuscripts. There are also some palm-leaf illustrations in the Baroda Museum where gold has been used. There has been some controversy about the date of this Idar manuscript, but on grounds of style it can be ascribed to about 1370 or preferably a little later.

In view of the fact that the production of illustrated palm-leaf manuscripts seems to have been fairly extensive in the thirteenth and fourteenth centuries, a uniform quality of work in the illustrations belonging to a particular period cannot always be expected as artists varied in their skills. This factor must always be borne in mind in assessing departures from the best work produced at that time.

THE PAPER PERIOD

Though the employment of paper for Jaina manuscripts in Gujarat was as early as the twelfth century, its use for illustrated manuscripts, on the available evidence, does not pre-date the fourteenth century. The reason for this is not clear. It may be due to the scarcity of this material. Whatever the reason be, the fact remains that the production of manuscripts during the twelfth and thirteenth centuries and up to the mid-fourteenth century continued to be on palm-leaves. They were used on an extensive scale if we are to give credence to well-known traditional accounts about the large number of scribes in the employ of the Caulukya rulers of Gujarat, Siddharāja Jayasinha (1094-1144) and Kumārapāla (1144-72) and the famous banker-ministers Vastupāla and

¹ Moti Chandra, *op. cit.*, figs. 54 to 58.

² *Ibid.*, figs. 59 to 78.

Tejāhpāla of the Vaghellā kings, and Pethād Shāh, minister of the Paramāra ruler Jayasimha in the second half of the thirteenth century.

U.P. Shah maintains that the earliest illustrated Jaina manuscript on paper is a *Kalpa-sūtra-Kālakācārya-kathā* dated Vikrama-saṃvat 1403 (A.D. 1346).¹ The format is narrow, namely 28 cm. x 8.5 cm., and the text is only six lines to a page. But this date cannot be accepted as authentic. For one thing, the date 1403 appears in the margin of one of the folios and not in a colophon and seems to be a later addition. The end of the *Kalpa-sūtra* section states it was deposited in the Mahāvira Bhaṇḍāra in Vikrama-saṃvat 1505 (A.D. 1448). The latter date is in all probability also the date of the execution of the manuscript, it being deposited in the Bhaṇḍāra in the very year in which it was prepared. On stylistic grounds the date A.D. 1346 is much too early, and this conclusion is reinforced by another manuscript in the National Museum, also of the *Kalpa-sūtra-Kālakācārya-kathā* (accession no. 51-53), which is very similar in style and format (col.-ill. 26). Both manuscripts are 28 cm. x 8.5 cm. and have only six lines to a page. Moreover, the style of the paintings in both manuscripts is the same and the sizes of the illustrations are also alike. The National Museum manuscript bears a date in the colophon (plate 273) which is Vikrama-saṃvat 1509 (A.D. 1452). There can be no doubt about this date as it is in the colophon itself and is not a later addition. Thus, the manuscript published by U.P. Shah bearing the date 1346 is in fact is a mid-fifteenth-century one and the date of its being deposited in the Mahāvira Bhaṇḍāra, namely 1448, fits in most suitably with the suggested period of its execution. The two manuscripts are obviously very close to each other in point of time. The National Museum manuscript, incidentally, indicates that even if the format is somewhat narrow in imitation of the palm-leaf manuscripts and the text is only in six lines, nevertheless, such features are by no means conclusive factors in favour of a very early date such as the middle of the fourteenth century or the second half thereof.

In the Prince of Wales Museum, Bombay, there is a manuscript of the *Kālakācārya-kathā* bearing the date of A.D. 1366 and, interestingly enough, executed in Yoginipura (Delhi).² The manuscript has only three illustrations depicting a deity seated in a frontal pose. The style of the painting is identical

¹ Moti Chandra and U.P. Shah, 'New documents of Jaina paintings', *Shri Mahāvira Jaina Vidyālaya Golden Jubilee Volume*, Bombay, 1968, pp. 375, colour-plate fig. 1 and figs. 1-3. Moti Chandra differed and regarded it, and rightly, as a fifteenth-century manuscript.

² S. V. Gorakshkar, 'A dated manuscript of the *Kālakācārya-kathā* in the Prince of Wales Museum', *Bulletin of the Prince of Wales Museum*, 9, pp. 56-57, figs. 69-71.

with that prevailing in Gujarat, which would indicate that the same styles prevailed in the northern and western regions during the fourteenth century. However, hieratic poses and the limited number of illustrations show that the idiom in this manuscript was still very closely linked with the styles seen in palm-leaf manuscripts.

Another manuscript on paper which was in the possession of Muni Jinavijayaji bears a colophon stating that it was written in Vikrama-samvat 1424 (A.D. 1367) and was presented by one Deheda to Saṅghatilaka-Sūri in Vikrama-samvat 1427 (A.D. 1370) (plate 275A). It is 7.5 cm. in width and has seven lines to a page. The paintings which total only eight in number cover 7.5 x 5 cm. Muni Jinavijayaji regarded it as the earliest-known illustrated Jaina manuscript on paper. The present author saw it many years ago and it being no longer available for further examination, no more can be done than to state the facts noted then. It is possible, however, that the date is correct. The workmanship is not of a high order, but that may be due to the fact that the painter was one of mediocre ability. Even amongst the palm-leaf illustrations the quality varies a great deal. However, it is not without significance that there are only eight miniatures in the manuscript, whereas in the later paper manuscripts the number of illustrations is considerably increased.

In the collection of the L.D. Institute of Indology at Ahmedabad is a *Śāntinīdha-carita*¹ which bears the date 1453 (A.D. 1396). But the colophon appears to be a later addition and on stylistic grounds it is not possible to date it earlier than the second half of the fifteenth century.

One of the finest early paper manuscripts is the *Kalpa-sūtra-Kālakācārya-kathā* of the Prince of Wales Museum,² which, we would venture to suggest, belongs to the last quarter of the fourteenth century. It may be noted that in the *Kālakācārya-kathā* we find that the Sāhis who support Kālaka are based on Mongoloid types derived from fourteenth-century Persian paintings. The reason for this is that the Sāhis were foreigners and the Mongoloid types in Persian paintings were regarded as eminently suitable for depicting those Sāhis. To the same period we may ascribe an undated *Kalpa-sūtra-Kālakācārya-kathā* of the Bhaṇḍāra at Jaisalmer³ for which Sarabhai Nawab suggested the early fifteenth century. The illustrations are of small size, approximately 8 x 8 cm.,

¹ Moti Chandra and Shah, *op. cit.*, pp. 378 ff., fig. 6.

² Moti Chandra, 'An illustrated manuscript of the Kalpasūtra and Kālakācārya-kathā', *Bulletin of the Prince of Wales Museum*, 4, 1953-54, pp. 40 ff., plates VII-XIV.

³ Sarabhai Nawab, *op. cit.*, figs. 20 to 50, 60, 65, 70, 75, 78, 83 and 86 (in colour).

against red grounds and both gold and silver are used. The workmanship is of good quality. The size of the miniatures is thus closer to the format of the palm-leaf illustrations than to the later-day miniatures on paper which usually tend to be larger. The number of illustrations is thirty-three and in this respect it is in keeping with the increase in the number of illustrations. It appears to be slightly earlier than the Prince of Wales Museum manuscript and should also be ascribed to the last quarter of the fourteenth century (plate 275B).

Such a large number of illustrated paper manuscripts exist that it is only possible in the present chapter to take note of a few of them which have a direct bearing on the development of the manuscript-illustration style in Jaina painting. One of the most important of the early-fifteenth-century illustrated manuscripts is a *Kalpa-sūtra-Kālakācārya-kathā* dated 1415. The *Kalpa-sūtra* portion is in the collection of Shri Birla of Calcutta, while the *Kālaka*-portion is in the possession of Shri P.C. Jain of Bombay (col.-ills. 25 A, B, C, D).¹ The workmanship is of a high order and several of the illustrations are indeed very attractive. Its provenance is not known but it could be Patan. Close to it in date and of quite good workmanship (col.-ill. 27 and plate 274) is a *Kalpa-sūtra* in the National Museum, which is dated 1417. Even at this early date, conventions such as sharp pointed noses, small pointed double chins and marionette-like appearances and gestures have crystallized. The India Office *Kalpa-sūtra*² dated 1427 is elaborately decorated and the writing is in silver and gold ink. Though the majority of the highly-decorated manuscripts written in gold and silver ink on coloured pages belong to a later date the India Office manuscript affords evidence that at least the beginnings of this 'opulent style' are to be found in the second and third decades of the fifteenth century.

Though it is not advisable to make a categorical statement it may generally be said that the late-fourteenth and early-fifteenth-century illustrated paper manuscripts are of good quality. The main centres for the production of these manuscripts were the towns of Gujarat such as Patan, Ahmedabad, Broach, etc., and various places in Rajasthan, but the style of painting was not confined to these areas. At Mandu during the period 1435-40 two excellent illustrated manuscripts were produced in a local variant which certainly equalled if not surpassed the best Gujarati work of the period. A *Kalpa-sūtra* dated 1439 painted

¹ Karl Khandalavala and Moti Chandra, *New Documents of Indian Painting—a Reappraisal*, Bombay, 1969, p. 15, figs. 5-8.

² A. Coomaraswamy, 'Notes on Jain Art', *Journal of Indian Art and Industry*, 16, nos. 122-28, 1913, plate 1, fig. 5.

³ Karl Khandalavala, 'Leaves from Rajasthan', *Mārg*, IV, no. 3, p. 10.

at Mandu is now in the National Museum,¹ while the *Kālakācārya-kathā*² in the collection of the late Muni Punyavijayaji can be ascribed to approximately the same date. We find that wherever there were prosperous Jaina communities a demand for illustrated Jaina manuscripts came into being. Though adhering to tradition and hieratic requirements both these Mandu manuscripts evidence innovations and a mastery over brilliant yet suave colouring. In the *Kalpa-sūtra* of 1439 the stereotyped female costume of the Gujarat manuscript-illustrations occasionally gives way to the contemporary mode of dressing adopted by ladies in Mandu. The *Kālakācārya* illustrations are even more effective than those of the *Kalpa-sūtra* and are amongst the finest examples of Śvetāmbara Jaina painting.

Another provincial development is seen in an elaborate *Kalpa-sūtra* dated 1465 painted at Jaunpur during the reign of Husain Shāh Sharqī.³ It is evident that there was a rich Jaina community in Jaunpur and the manuscript is the work of local illustrators. Contemporary costumes are worn by some of the female figures and the characteristic method of draping the *oḍhni* over the breasts in a broad band, seen in the Mandu *Kalpa-sūtra*, is also to be observed in several folios of the Jaunpur manuscripts. Musicians are shown wearing *dhori*s and turbans. The winds of change were slowly but surely eroding the traditional practices of a hieratic art. In Gujarat itself, at Gandhar Bundar near Broach a most sumptuous manuscript was produced, namely the famous *Kalpa-sūtra-Kālakācārya-kathā* of the Devasā-no Pāḍo Bhaṇḍāra at Ahmedabad.⁴ A folio from it is in the National Museum, New Delhi (col.-ills. 28A, B). Several of the panels which comprise the border-decoration of the folios are obviously the result of the influence of the Persian Timurid school of painting, though it is very likely that costumes and turbans do reflect the sartorial fashions of the Sultanate court and its followers in Gujarat. The manuscript can be dated *circa* 1475 and is no doubt the most sumptuous and interesting of that group of elaborate manuscripts which belong to what is termed the 'opulent period' of Jaina manuscript-production which ranges approximately between 1427 and 1550. The introduction of numerous vignettes and a variety of decorative patterns, under the influence of Persian painting and also perhaps of Persian carpets, textiles, pottery, etc., indicates a new outlook. Even landscapes and seascapes

¹ Karl Khandalavala and Moti Chandra, 'A consideration of an illustrated MS. from Māṇḍapadurga (Mandu), dated 1439 A.D.', *Lalit Kālā*, 6, pp. 8 ff., col.-plates and plates V-VII.

² Khandalavala and Moti Chandra, *op. cit.*, 1969, p. 21.

³ Karl Khandalavala and Moti Chandra, 'An illustrated *Kalpasūtra* painted at Jaunpur in A.D. 1465', *Lalit Kālā*, 12, pp. 9-15, col.-plates and plates I-V.

⁴ Khandalavala and Moti Chandra, *op. cit.*, 1969, pp. 29-43, where the manuscript is dealt with in considerable detail.

make their appearance. This movement had been heralded as early as 1451 with the *Vasanta-villāsa* scroll,¹ now in the Freer Gallery, Washington. Here the theme is no longer hieratic being a *phāgu* in old Gujarati which deals with love in the advent of spring. So also the *Bāla-Gopāla-stutī* manuscripts² deal with the Kṛṣṇa legend with a freedom which indicates that though the illustrators of all such manuscripts had not departed from the Jaina style they were refusing to be bound by hieratic shackles. A single folio in the National Museum (col.-ill. 28C) is also, it seems, from the *Devasā-no Pāḍo* manuscript and can accordingly be dated *circa* 1475. A manuscript rather similar to that of the *Devasā-no Pāḍo Bhaṇḍāra* was painted at Patan in 1501.³ Judging from photographs and colour-slides of this manuscript, seen by us, the *Devasā-no Pāḍo* manuscript appears to be somewhat earlier. Much secrecy surrounds its present whereabouts. Maybe the new trend of Persian influence in the border-decoration was first started by the *Devasā-no Pāḍo* manuscript about 1475 in the coastal area of Broach and was adopted later at Patan at the end of the fifteenth century. Some writers however prefer to regard the *Devasā-no Pāḍo* manuscript as belonging to the early sixteenth century and would support that viewpoint by reference to the Patan manuscript of 1501.

Among other important manuscripts of the 'opulent period' is a *Kalpa-sūtra* in the Hamsavijayaji collection of the Ātmānanda Jaina Jñāna Mandir, Narasimghji-ni-Pol, Baroda.⁴ It is elaborately decorated with floral and animal patterns.

An unusually fine manuscript with illustrations rather different in style from the general run of illustrations of this period is the *Kalpa-sūtra* in the collection of Upādhyāya Sohanvijayaji of Vijayānanda Sūrisvarajī-nā Sanghāḍā.⁵ It is dated 1466. A little later comes a *Kalpa-sūtra* from Mandu in the collection of Muni Kantivijayaji, also in the above-mentioned Ātmānanda Jñāna Mandir, Baroda. It may be noted that though this manuscript hails from Mandu and though quite attractive it is not in the style of the Mandu *Kalpa-sūtra* of 1439 and the Muni Punyavijayaji *Kālakācārya-kathā*⁶ which also is unmistakably

¹ W. Norman Brown, *Vasanta Villāsa*, Connecticut, 1962.

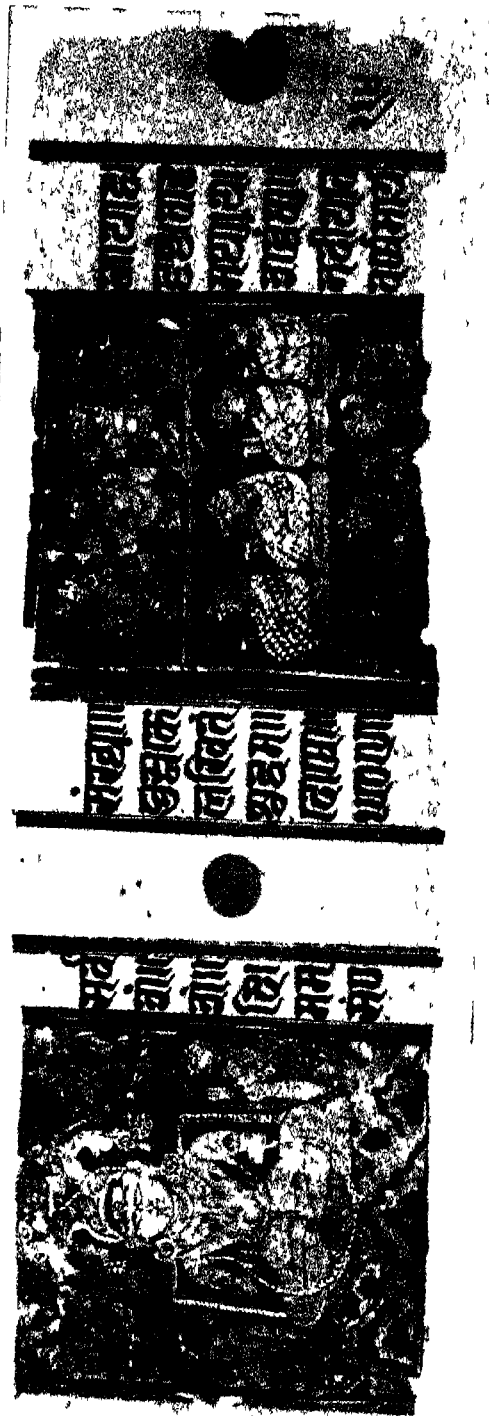
² W. Norman Brown, 'Early Vaiṣṇava miniature paintings from western India', *Eastern Art*, II, 1930, pp. 167-206.

³ Moti Chandra and U.P. Shah, *op. cit.*, 1968, p. 364, figs. 12, 13.

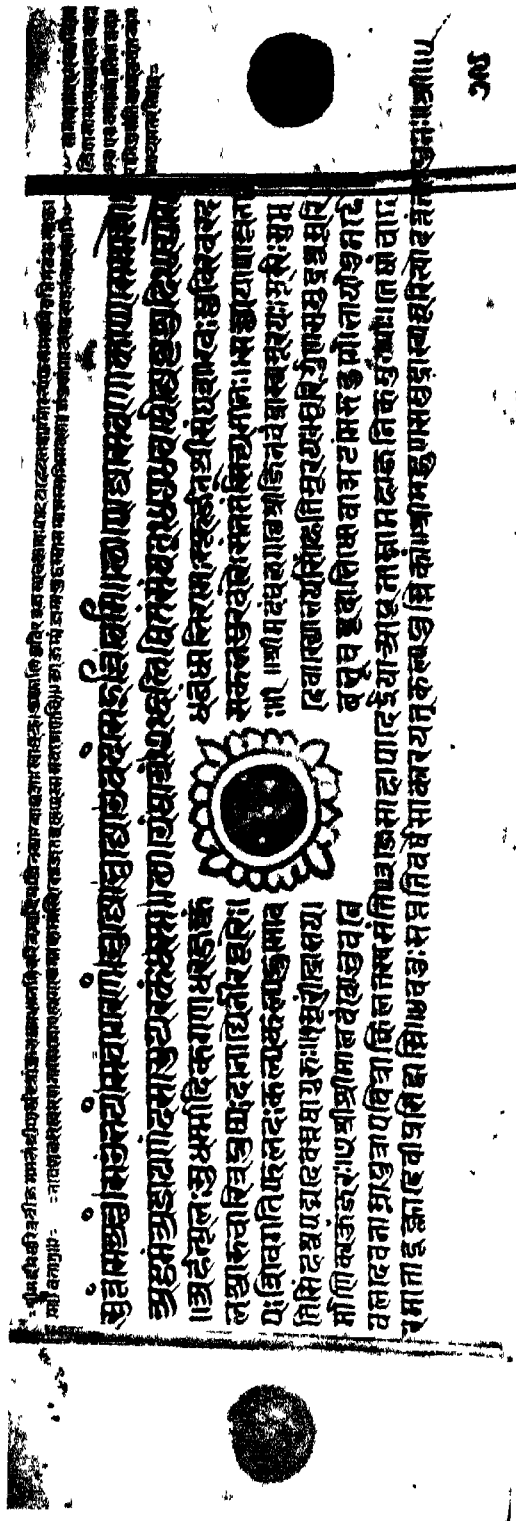
⁴ Moti Chandra, *op. cit.*, 1949, figs. 139 to 147.

⁵ *Ibid*, figs. 148 to 154.

⁶ Pramod Chandra, 'A unique Kālakācāryakathā MS. in the style of the Mandu Kalpasūtra of A.D. 1439', *Bulletin of the American Academy of Benares*, I, pp. 1-10, figs. 1-20.



Colophon of a MS., *Vikrama-sarivata* 1509 (A.D. 1452), containing colour-illustration 26 (National Museum, New Delhi)



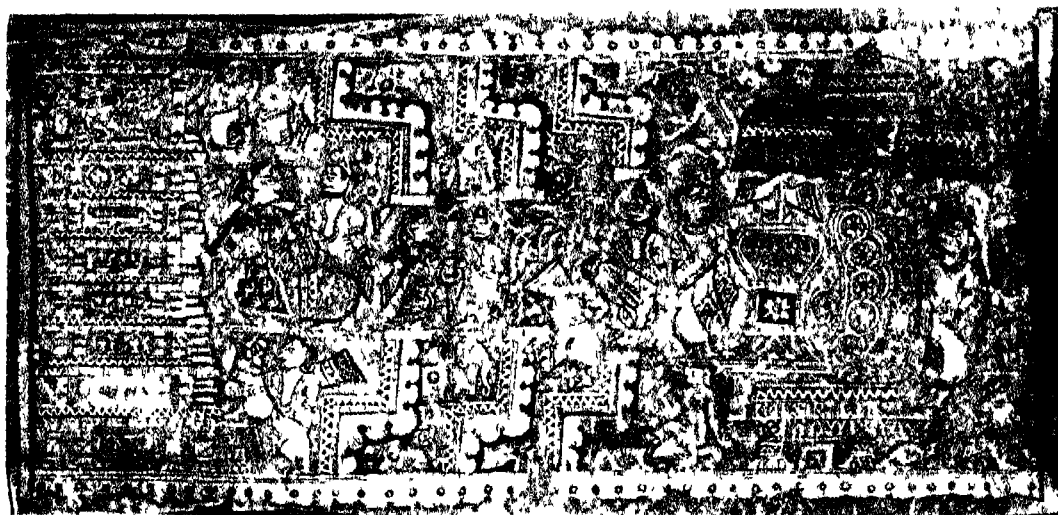
Colophon of MS. Vikrama-saṃvat 1474 (A.D. 1417), containing colour-illustration 27 (National Museum, New Delhi)



A. Birth of a Jina, illustration from a palm-leaf MS., A.D. 1367, Gujarati or west-Indian style (formerly Muni Vijayaji Collection)



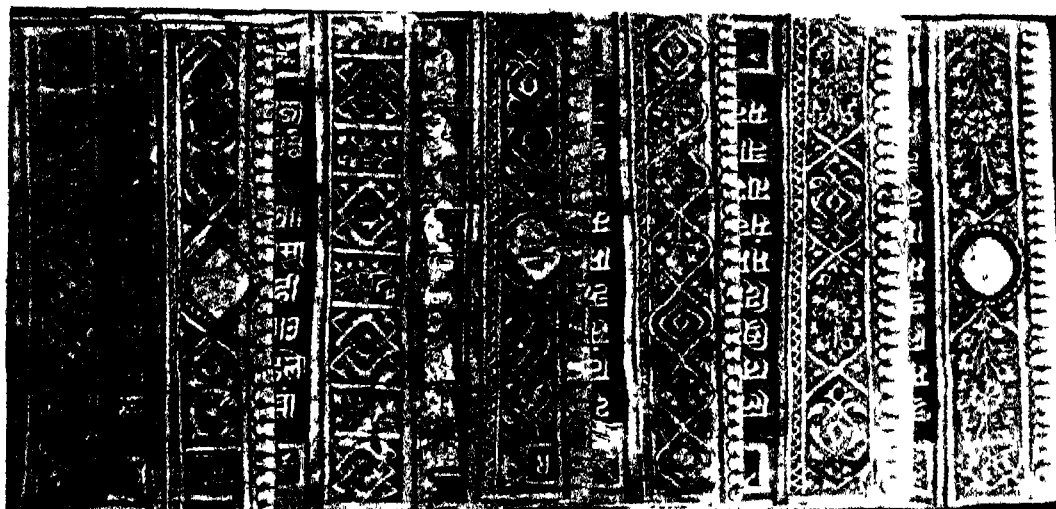
B Jina's *pañca-muṣṭi-loca*, illustration from a MS, circa late fourteenth century, Gujarati west-Indian style (Jaisalmer Bhaṇḍāra)



A. King Yaśodhara welcomed by his wife, illustration from the *Yaśodhara-carita*, A.D. 1494, Gujarat, probably Sojitra (Private Collection)



B. Border-decoration in the *Yaśodhara-carita* (see above)



A



B

Border-decorations in the *Yaśodhara-carita* (see plate 276A) (Private Collection)



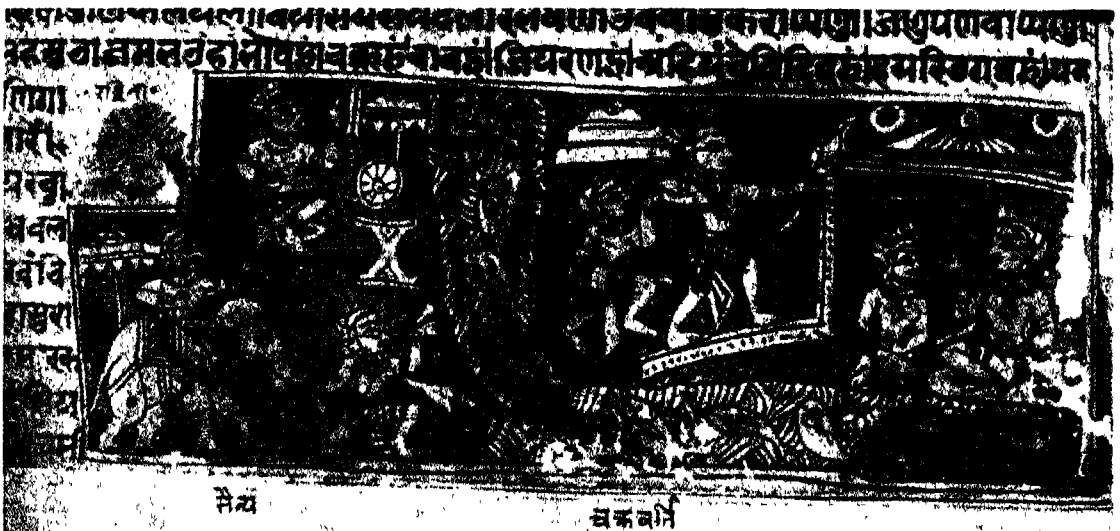
A The sixteen dreams of Maru-devi (detail), from the *Ādi-purāṇa*, A.D. 1404, Yoginipura (Delhi), north-Indian style (Private Collection)



B Kamala-śrī awaits Bhavisayattha's return, from the *Bhavisayattha-kaḥā*, circa A.D. 1430 (see text for later date), probably Delhi, north-Indian style (Private Collection)



A. Musicians and dancers, from the *Mahā-purāṇa*, circa A.D. 1420 (see text for later date), probably Delhi, north-Indian style (Digambara Jain Nayā Mandir, Old Delhi)



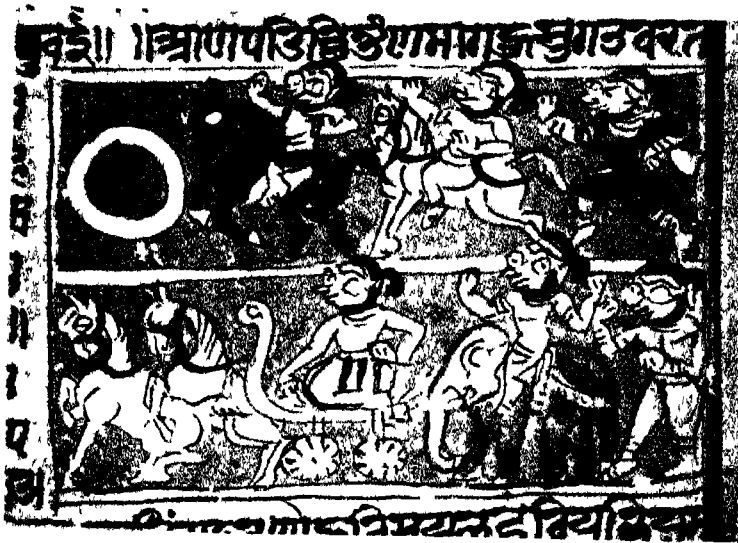
B. Bharata's army on the march, from the *Mahā-purāṇa* (see above)



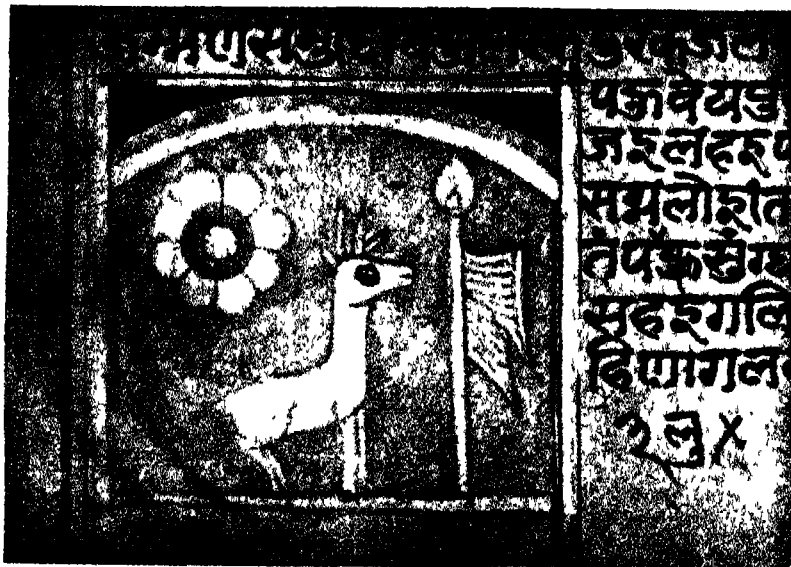
A. Indra holding court, from the *Pāṣaṇāha-cariu*, A.D. 1442, Gwalior, north-Indian style (Private Collection)



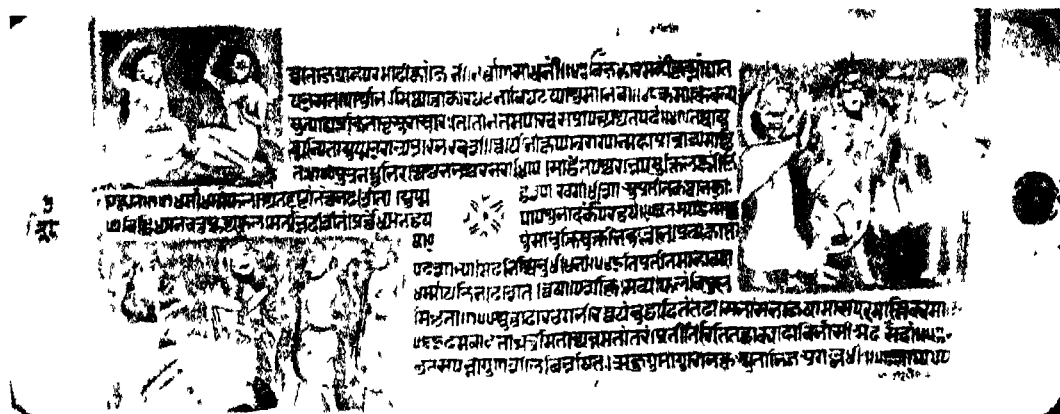
B. King Yaśodhara entertained by a dancer and musicians, from the *Jasahara-cariu*, circa 1440-50, probably Gwalior, north-Indian style (Private Collection)



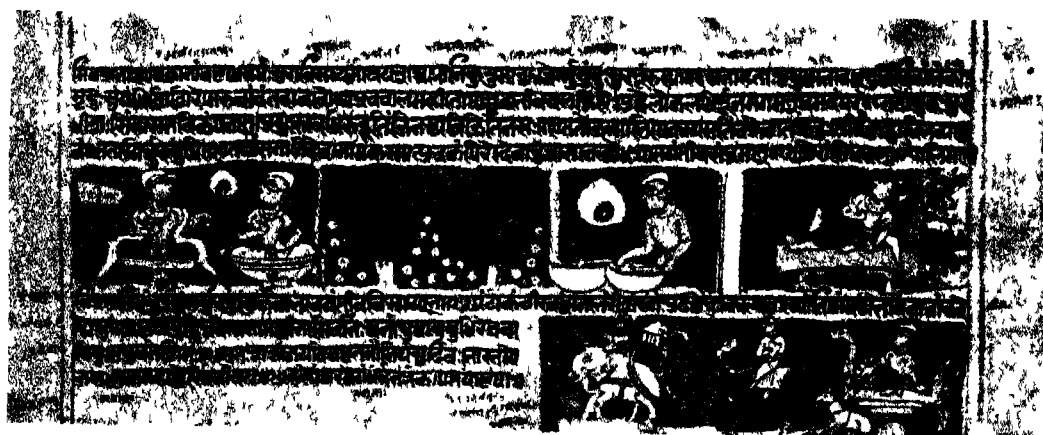
A. Śāntinātha's army, from the *Śāntinātha-cariu*, circa A.D. 1450-60 (see text for later date), probably Delhi, north-Indian style (Private Collection)



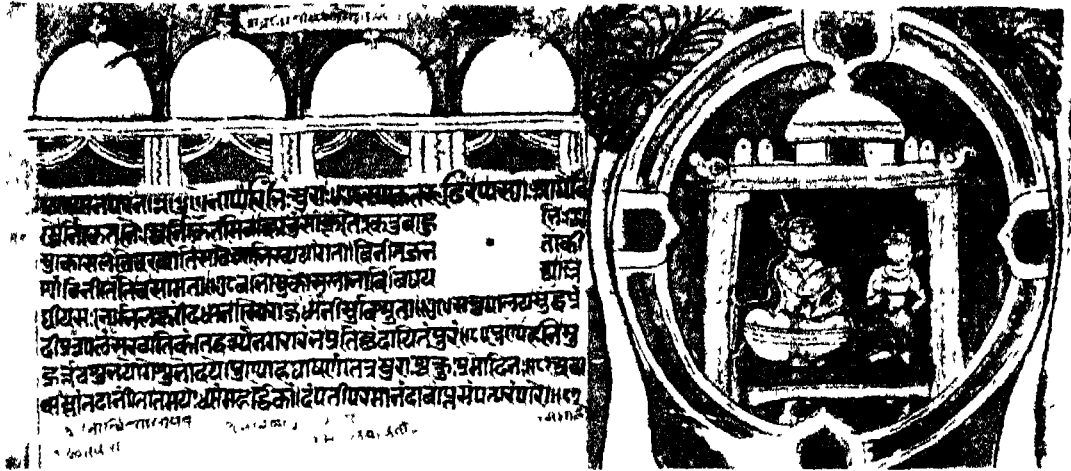
B. Yaśodhara born as a goat, from the *Jasahara-cariu*, A.D. 1454, probably Delhi, north-Indian style (Private Collection)



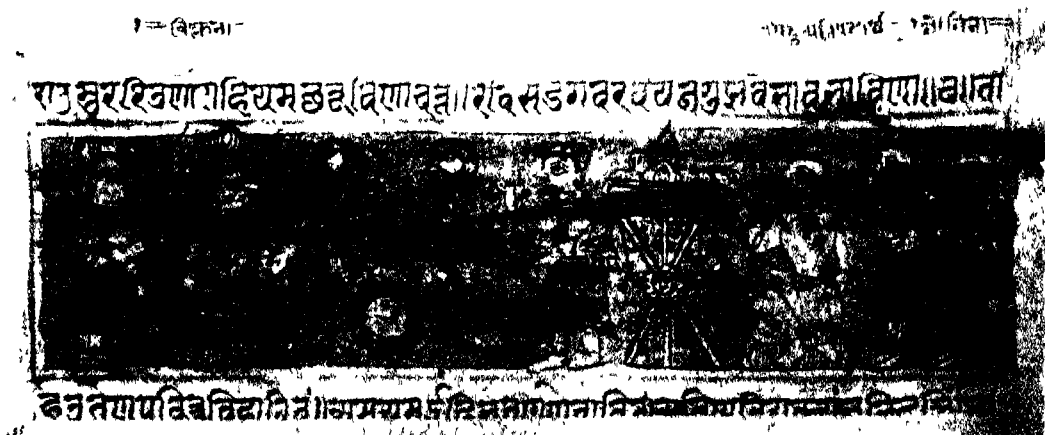
A. Sahasrabala renounces life, from the *Ādi purāṇa* (group 1), circa A D. 1450 (see text for later date), probably Delhi, north-Indian style (Private Collection)



B Celebrations at Rṣabha's birth from the *Ādi-purāṇa* (group 2), circa A D 1475 (see text for later date), probably Delhi, north-Indian style (Private Collection)



A. City of Ayodhyā, from the *Ādi purāṇa* (group 2) (see plate 282B) (Private Collection)



B. Yaśodhara born as a fish, from the *Yaśodhara-carita*, A.D. 1590, Amer (Private Collection)



Bharata's army advances towards the Mleccha kingdom, from the *Mahā-purāṇa*, A.D. 1540, Palam, north-Indian style (Private Collection)

in the same Māṇḍu style of 1439. The Muni Kantivijayaji manuscript from Mandu has reverted to the usual Jaina style practised in Gujarat. It would thus appear that there were different groups of illustrators at Mandu in the fifteenth century, some working in the usual Gujarati style and some who were more progressive evolving the characteristic Mandu idiom seen in the *Kalpa-sūtra* of 1439.

One point of some importance to note is that considerations of style must prevail when it is not possible to reconcile the date of an illustrated manuscript with the style of the paintings. This is amply borne out by an example in the National Museum. It is a *Kalpa-sūtra-Kālakācārya-kathā* (accession no. 51.21), bearing the date *Vikrama-saṃvat* 1321 (A.D. 1264). But this is obviously not possible as the illustrations not only belong to the last quarter of the fifteenth century but no illustrated paper manuscript of the thirteenth century exists. It is thus plain that the manuscript including the colophon was copied from a palm-leaf manuscript of 1264 in the late fifteenth century and embellished with paintings in the contemporary style.

DIGAMBARA MANUSCRIPTS

The tradition of illustrated manuscripts of the Digambara Jainas can be traced back to the twelfth century. In the centuries that followed it appears to have enjoyed a fairly widespread prevalence in parts of southern, western and northern India, but its production is very limited compared to the vast production of Śvetāmbara illustrated manuscripts.

THE PALM-LEAF PERIOD

Three palm-leaf manuscripts—the *Ṣaṭ-khaṇḍāgama*, the *Mahā-bandha* and the *Kaṣāya-pāhuḍa*—in the collection of Jaina Siddhānta-basti at Mudbidri (Karnataka)² appear to be the oldest illustrated texts of the Digambara Jainas (col.-ills. 12-21 in chapter 30 above). They deal with the *karman* philosophy and have the original Prakrit text written in the Kanarese script. The number of illustrations in these manuscripts is limited: there are two in the *Ṣaṭ-khaṇḍāgama*, seven in the *Mahā-bandha* and fourteen in the *Kaṣāya-pāhuḍa*. The paintings in all these manuscripts consist of decorative medallions with a geometrical

¹ This section is based largely on the material discovered by Saryu Doshi and discussed in her doctoral dissertation, in addition to the Digambara manuscripts which were already known.

² These manuscripts are also known as *Dhavalā*, *Jaya-dhavalā* and *Mahā-dhavalā*. S. Doshi, 'Twelfth century illustrated manuscripts from Mudbidri', *Bulletin of the Prince of Wales Museum, Bombay*, 8, 1962-64, pp. 29-36; C. Sivaramamurti, *South Indian Painting*, New Delhi, 1968, pp. 90-96. [Also above, chapter 30.—Editor.]

or a floral pattern and portrayals of divinities, monks, donors or devotees. The illustrations have a black outline and are painted in white, yellow and blue against a red background. Though they follow the west-Indian or Gujarati style in its characteristic angular rendering and the depiction of the protruding farther eye, they possess a distinctive southern flavour of their own.

Only one of these manuscripts—the *Śaṭ-khaṇḍāgama*—is dated and bears the date of A.D. 1112. That the other two manuscripts must have been also executed at approximately the same time, that is *circa* 1112-20, is attested by the close affinities that exist among these three manuscripts in terms of their subject-matter and their style of painting. These manuscripts with their linear technique, their restricted palette and their limited number of illustrations reveal that they follow the stylistic tenets prevalent at that time.¹ Their similarity to manuscripts executed during that period is again underlined in the rendering of the human figures where the plasticity of form is suggested by a wash of colour along the outlines. The iconographical representations of gods and goddesses here serve the same purpose as that of Tārā in Pāla art or the Vidyā-devīs in Śvetāmbara manuscripts: their intent is magical² and their value esoteric rather than aesthetic.

An interesting aspect of these paintings is that even though they fall into the same pattern as that observed in other contemporaneous illustrated manuscripts, they are also marked by a regional idiom, as already stated. They show a direct relationship to the coeval Hoysala sculpture in the delineation of the female form as also in the decorative treatment of the floriated tail of the goose.³

THE PAPER PERIOD

Western India

Of the Digambara manuscripts from Gujarat none belonging to the period prior to 1450 seems to have survived. A manuscript of the *Tattvārtha-sūtra*⁴ dated 1469—now lost—is known only from a reproduction of one of its illustrations. This manuscript was written in golden ink, and the illustration portrays

¹ Douglas Barrett and Basil Gray, *Painting of India*, Cleveland, 1963, p. 55; Moti Chandra, *op. cit.*, 1949, pp. 28-32; W. Norman Brown, *The Story of Kāṭaka*, Washington, 1934, pp. 13-20.

² Moti Chandra, *Studies in Early Indian Painting*, Bombay, 1974, p. 40.

³ S. Doshi, *op. cit.*, figs. 29a and 29b.

⁴ M. Kapadia, *Surat aur Surat Jilla Digambara Jain Mandir Mūrti-lekha-saṃgraha*, plate facing p. 152.

Bhaṭṭāraka Vidyānandin with his followers. The Bhaṭṭāraka is shown as being of heroic proportions and is seated on a *caukī* with a spired back. Facing him are seated, in three registers, male and female devotees and nuns. Above the monk is a ceiling-canopy patterned with interlinked eight-petalled flowers; above the devotees is a crenelated balustrade with panels of *jālī*-work.

This painting, in its principles of composition in the rendering of human figures, their postures and their dress, as also in its architecture and furnishings, is indistinguishable from other paintings executed in western India during that period.¹

The only other example of painting among the Digambaras from this region is a manuscript of the 'opulent style' practised in western India. It is written in golden ink on folios that are coloured red, purple, black or white (col.-ill. 30A). It is complete and features the text of the *Yaśodhara-carita*, also known as the *Jasahara-carit*, written by Bhaṭṭāraka Somakirtti in Sanskrit. Its twenty-nine illustrations are approximately of the same size and are placed on the right or the left side of the folio: two illustrations cover the whole folio (col.-ill. 30B; plate 276A). Along the four sides and the centre of each folio are panels of decorative designs.

The illustrations are composed in full or partial registers and painted in a combination of red and precious colours like lapis blue and gold. The conventions of the linear technique determine the rendering of the human figures. They are angular, have the farther eye and are depicted in exaggerated postures. The men wear a *dhotī*, an *uttariya* that is draped across the chest and a tiara. The women also wear a *dhotī*, a *colī*, with long sleeves, an *oḍhnī* that covers the head and occasionally a tiara. The fabrics are patterned with geometrical designs, rows of geese or floral arabesques. The trees have thin trunks and curve inwards into the painting: the mountains are depicted as a pile of colourful boulders with trees growing out of them (col.-ill. 30A). The architecture takes the form of structures with *jālī*-work panels or multistoreyed buildings (plate 276A). The furnishings consist of patterned ceiling-canopies and beds with curved legs.

This manuscript, like the preceding one, in its compositions, its colours and its rendering of human figures and landscape, adheres to the conventions that

¹ See col.-ills. 25A, B, C, D; Moti Chandra, *op. cit.* 1949, figs. 89, 90, 149-50; U.P. Shah, *Story of Kālaka*, Ahmedabad, 1949, figs. 22, 32, 43, 64, 66; W. Norman Brown, *Miniature Painting from the Jain Kalpasūtra*, Washington, 1934, figs. 7, 46, 48; W. Norman Brown, *Manuscript Illustrations of the Uttarādhyayana Sūtra*, Conn., 1941, figs. 32, 51, 149.

prevailed in the painting of western India during the fifteenth century (cf. col.-ills. 30A, B, with col.-ill. 27). Certain *cliches* of that style¹ can be recognized in the iconographic portrayal of the Devī (col.-ill. 30B), the toilet-scene of a man having his long hair combed by female attendant (plate 276B) and the marriage-pavilion. Only in the depiction of a multistoreyed palace is encountered an unusual motif.

In the border-decorations of this manuscript are displayed floral meanders, geometrical patterns and ornamental motifs adopted from Persian tiles and carpets (plate 277A). Some panels have charming depictions of squirrels and birds in the foliage of creepers as well as of decorative trees, of dancing women and musicians (plate 277B), of wrestlers and, lastly, of processions of animals. The borders invite a direct comparison with those in the manuscripts of the *Uttarādhayana-sūtra* of 1472² and the Muni Hamsavijayaji *Kalpa-sūtra*.³ Though this manuscript bears considerable resemblance to the *Devasā-no Pāḍo Kalpa-sūtra*, it is clear that the borders herein possess neither the imaginative rendering nor the variety of the latter.⁴ Nor do they feature figures in the Persian or Sultanate period costumes as seen in the *Devasā-no Pāḍo Kalpa-sūtra* and the *Jamnagar Kalpa-sūtra*.⁵

Generally the borders of illustrated manuscripts function as decorative adjuncts to the illustration, but in some of the folios of this manuscript they act as supplements to the illustration placed either on the same folio (col.-ill. 30B) or the folio that follows immediately afterwards—an arrangement that works very well as both these folios would be seen together while the manuscript is being read. On one occasion, an entire episode is illustrated in the border-panels only, there being no illustration to accompany it. This method of portraying episodes through the borders only is rare but not new: it is also seen in the Patan (Shāmalāji-nī Pol) *Kalpa-sūtra* dated 1459⁶ in Patan.

¹ Cf. col.-ill. 30B with M. R. Majumdar, 'Earliest Devīmāhātmya miniatures with special reference to Śakti worship in Gujarat', *Journal of the Indian Society of Oriental Art*, VI, 1938, plate XXVIII, figs. 3-4; cf. plate 276B with Brown, *op. cit.*, 1934, plate 12.

² Brown *op. cit.*, 1941, figs. 27, 32, 76, 91, 127, 137, 141, 148, 149, 150, where the date is not mentioned. The date is given by Khandalavala in 'Leaves from Rajasthan', *Mārg*, 4, no. 3.

³ Moti Chandra, *op. cit.*, 1949, figs. 139, 142-46.

⁴ Cf. plates 276B, 277A, B, with Khandalavala and Moti Chandra, *op. cit.*, 1969, plates 6, 7, figs. 49-50, 59-96.

⁵ Moti Chandra and Shah, *op. cit.*, 1968, figs. 12, 13.

⁶ Sarabhai Nawab, 'Jain Jātakonā Cītraprasaṅgovāli Kalpasūtranī Suvarṇākṣari Prata', *Ācārya Vijaya-vallabha-Sūri Smṛaka-Grantha*, Bombay, 1956, pp. 161-67.



22 Jinadatta suri with Jiniraksita—part of painted wooden book-cover, A.D. 1122-54, west-Indian or Gujarati style (Jaisalmer Bhandāra)



23A Part of a wooden book cover, A.D. 1122-54 (see text for earlier date), west-Indian or Gujarati style (Jaisalmer Bhandara)



B



C

23 B&C. Back view of the book cover at col. 11. 23 A. showing roundels, birds and animals



23D Same as col. 114 24B D

- 24 Detail from, the *paṭṭi* of the Deva-sūn-Kumudacandra disputation, circa A.D. 1125
west-Indian or Gujarati style (Private Collection)



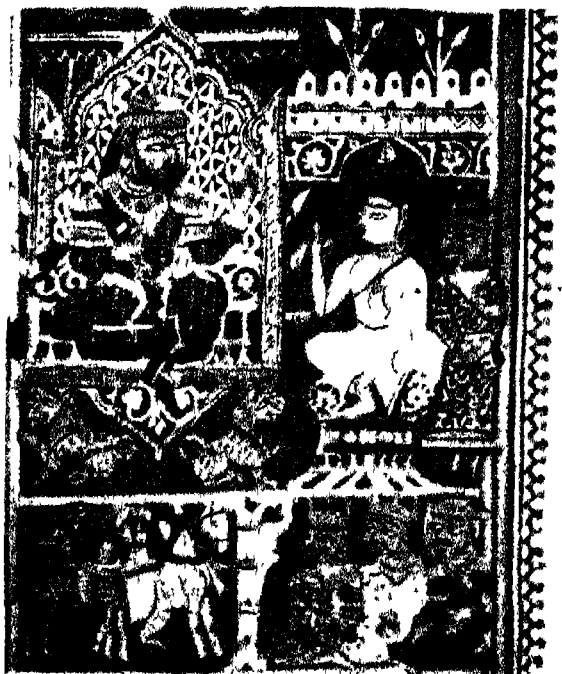
A



B



C

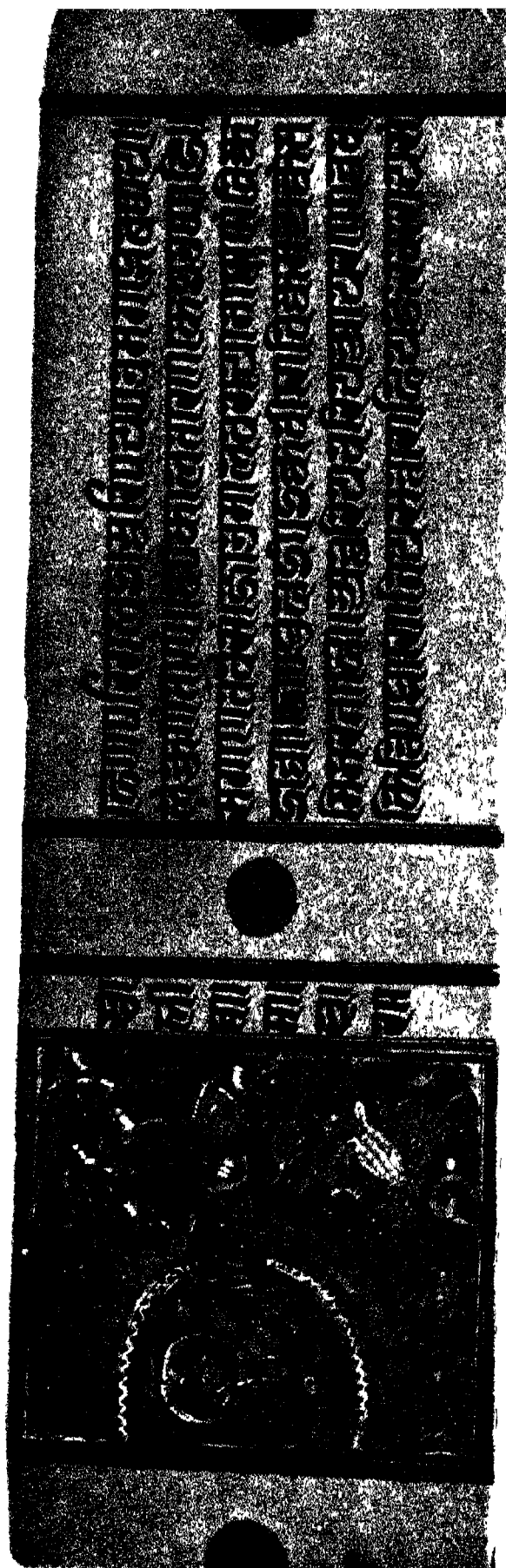


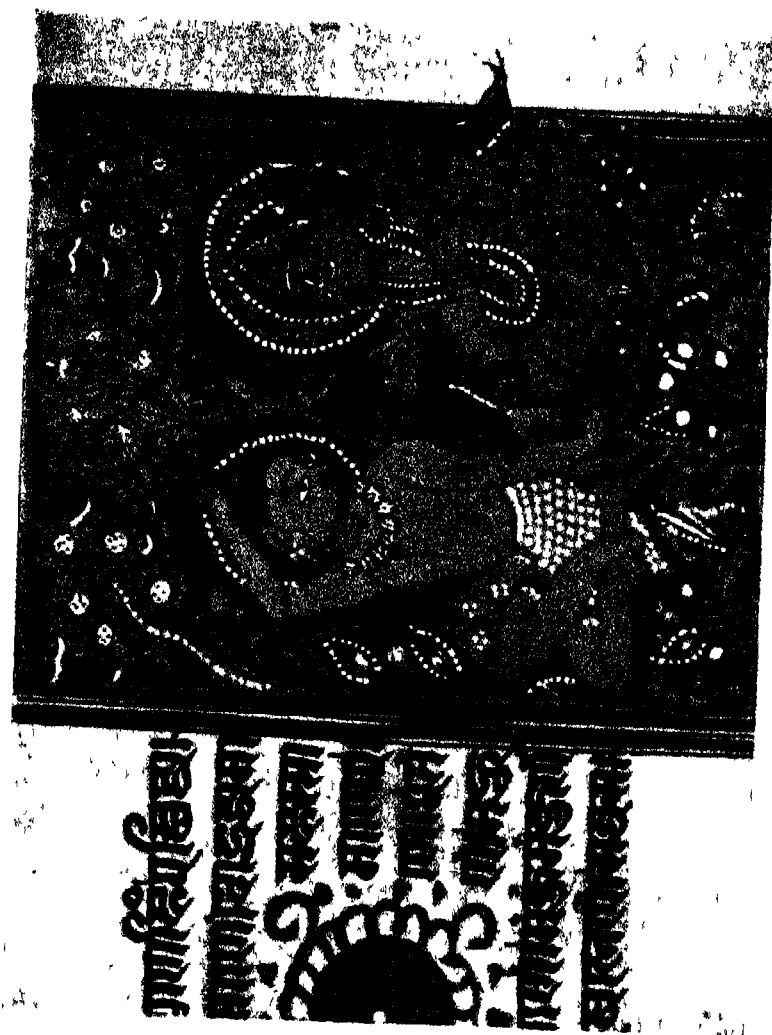
D



25 A, Kālaka and disciples, B army of Girabhilla on the march, C, Kālaka and the Sāhi chief, D, capture of Gardabhilla, folio from the *Kālākācārya-kathā*, west-Indian or Gujarati style (Collection of P C Jain, Bombay)

26. *Gardabhat-vidyā* tollo from the *Kelipa-sūtra-Kālakā arya-katha* A.D. 1452, west-Indian
or Gujarati style (National Museum, New Delhi)





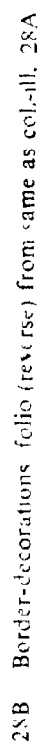
27 Mahāvīra's renunciation, folio from the *Kelpe-sūtra*, A.D. 141, west-Indian or Gujarati style (National Museum, New Delhi)

[PART VII]

PAINTINGS &
WOOD-CARVINGS

- 28A Penance of Bāhubali, folio (obverse) from the Devasā-no Pādo Bhandāra *Kālpavṛkṣa*-
Kālikācārāṅga-karṇā. circa A.D. 1475 (see text for later date), west-Indian or
Gujarati style (National Museum, New Delhi)



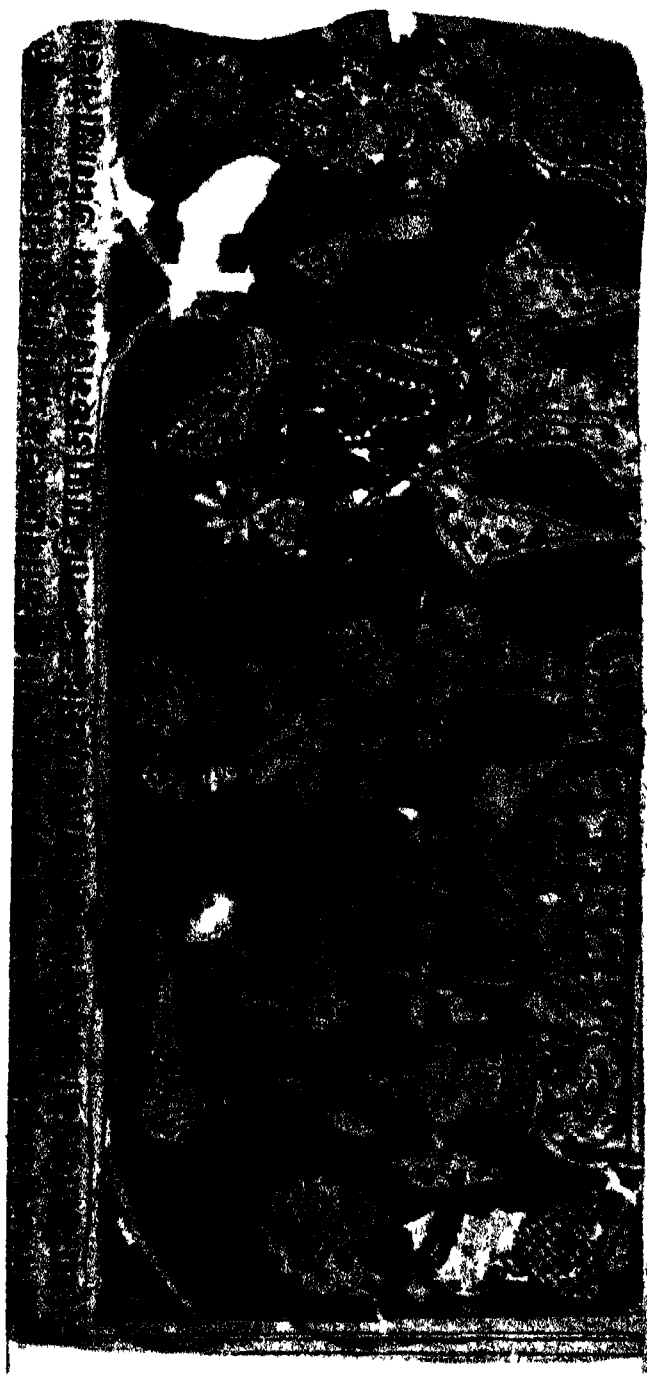


[PART VII

PAINTINGS &
WOOD-CARVINGS

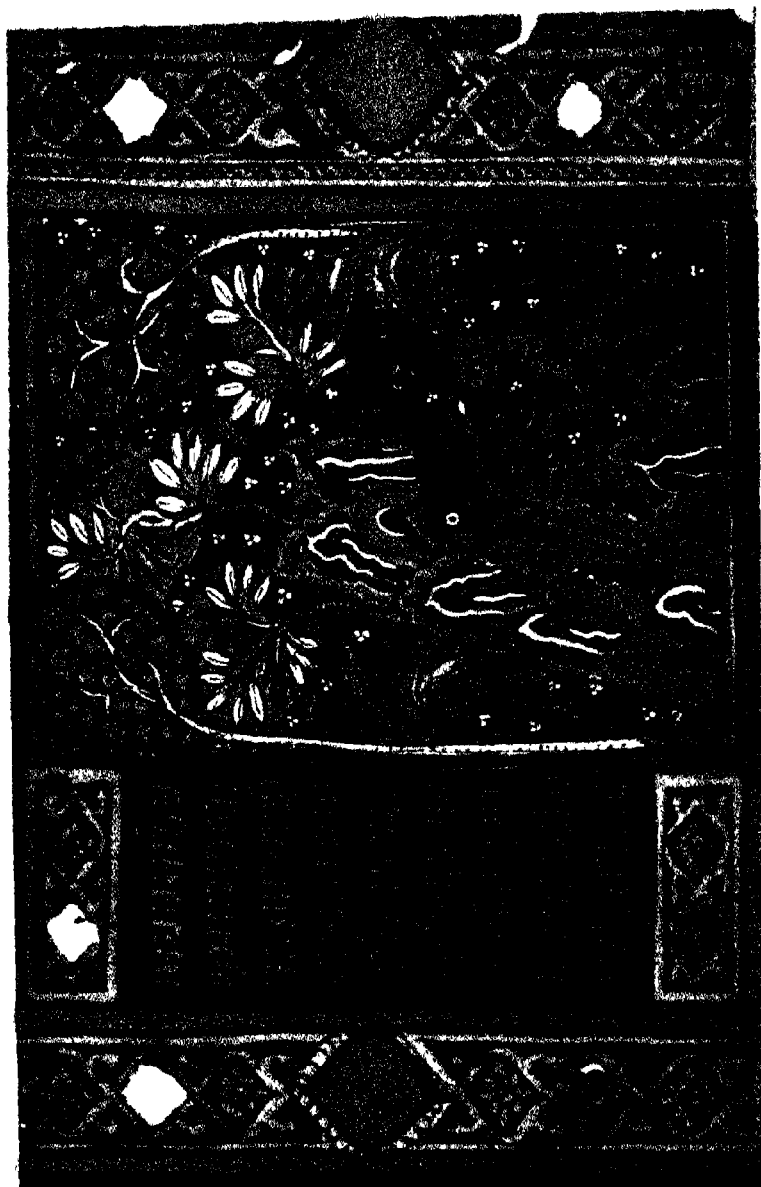
- 28C Gucabhiṣṭa and Kālaka, folio with animal and bird panels from 1 *Kṛakā āra-kāḥa*
probably from the Deva-ā-ne Pādo Bhandara, circa A.D. 14th (see text for later date),
west-Indian or Gujarati style (National Museum, New Delhi)

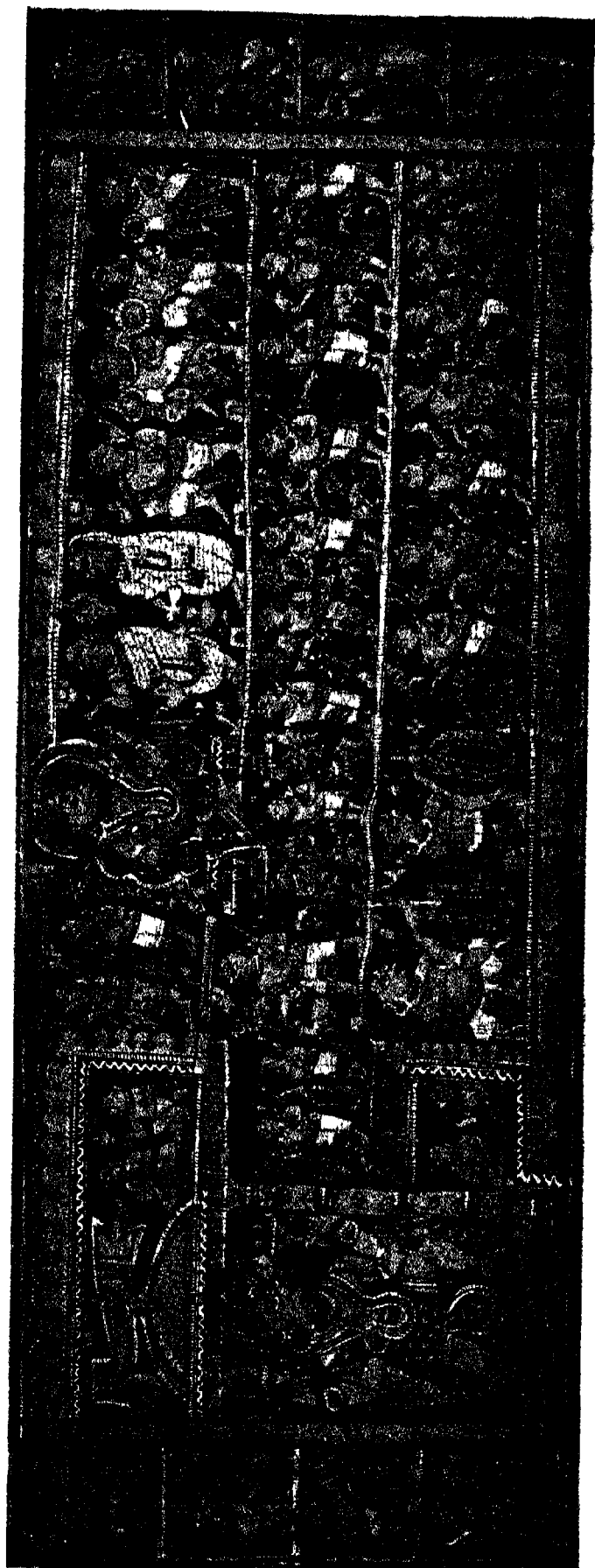




29 Indra and Irar in great qu on M ru devī folio from the *Mahā-purāṇa* circa 1420
(see text for later date) probably Delhi, north-Indian style (Digampara Jain
Mandir Oil Delhi Collection)

30 A The porcupine kills the snake and is in turn attacked by an animal, folio from the Yasvoddha-ecoria, A 10 1494 Gujarat, probably Saptar (Private Collection)





30B. King Māridatta makes preparations for sacrifice to the Devī, folio from same as col. -11. 30A



32. Pāṇḍava with his entourage, folio from the *Pāṇḍava-carita*, (A.D. 1442, painted at Gwalior, north-Indian style (Private Collection))



33. Candramati shows Yaśodhara the sacrificial cock made of flour, folio from the *Yaśodhara-carita*, circa A.D. 1440-50, probably Gwalior, north-Indian style (Private Collection)



34. Bhavisyattha sails across the sea, folio from the *Bhavisyattha-kāṇḍa*, ca. A.D. 1430 (see text for further details, probably Delhi, north-Indian style (Private Collection))



34. On meeting monk Sudatta. Abhayamati and Abhayaruci lose consciousness, folio from the *Jashnara-caru*, A.D. 1454, probably Delhi, north-Indian style (Private Collection)



35. Sanimādhya with attendants, folio from the *Sanimādhya-caru*, circa A.D. 1450-60 (see text for later date, probably Delhi, north-Indian style (Private Collection)

36A. Vidyādhara Aṭhala, folio from the *Ādi-purāṇa* (group 1), *circa* A.D. 1450 (see text for later date), probably; Delhi, north-Indian style (Private Collection)





36B Sienka extols the beauty of the *samavasana*, folio from the *Adī-purāṇa* (group 1), circa A.D. 1450 (see text for later date), probably Delhi, north-Indian style (Private Collection)

- 36C. Musicians celebrating the wedding of Śrīmatī and Vajrayāṅgha, folio from the *Ādi-purāṇa* (group 2),
 circa A.D. 1475 (see text for later date), probably Delhi, north-Indian style
 (Private Collection)





36D. Dancer. folio from the *Jai-purāṇa* (group 2), *circa* A.D. 1475 (see text for later date)
probably Delhi, north-Indian style (Private Collection)

[PART VII

PAINTINGS &
WOOD-CARVINGS

- 37 King Yaśodhara with his entourage, fol. o from the *Yāśodharā-cūṭita*, AD 1596, probably
north Gujarat, west-Indian style (Private Collection)



The colophon of this manuscript informs us that it was executed in the Vikrama year 1551 (A.D. 1494). No mention is made of the place where it was executed, but the marked stylistic affinities to the *Uttarādhyayana-sūtra* of 1472 and the celebrated *Devasā-no Pādo* manuscript of *circa* 1475 in its style of painting, its colour-scheme including the cluster of three white dots in the background (cf. col.-ill. 30A with col.-ill. 28C) and its border-decorations leave little doubt that the provenance of this manuscript is western India. Its entire conception is characteristic of the 'opulent style' that existed in that region during the fifteenth century.

Northern India

An *Ādi-purāṇa* executed in Yoginīpura (Delhi) and dated 1404¹ is the earliest illustrated manuscript on paper known to the Digambara tradition. Though not fully completed, this manuscript makes a valuable contribution towards the understanding of the variants that developed in west-Indian or Gujarati painting during the fifteenth century. The manuscript consists of two hundred and fifty-seven folios and has three hundred and seventeen spaces demarcated in the text for purposes of illustration. Unfortunately only one—the first one—of these spaces is painted (plate 278A); the rest are blank. The illustration is executed in the linear technique which employs angular rendering and shows the human figures with the protruding farther eye. The palette is mainly limited to primary colours. In the treatment of various motifs like the ceiling-canopy patterned with a floral design, the bed with curved legs and the decorative floral sprays one can recall the style of painting as practised in western India.²

In its scheme of illustrations—the number of illustrations, their format and their placement on the folio—this manuscript presents a concept that is quite different from the formal organization evident in the manuscripts from western India. The illustrations are not only much greater in number than in the manuscripts from western India, but also reveal a much greater variation in their formats. Their sizes range from full folios—a scale as yet unattempted in west-Indian manuscripts—to panels that are long and horizontal or rectangular or square. Although the general preference is to place the illustration on the right and/or left side of the folio as in the case in the west-Indian or Gujarati manuscripts, it is not unusual to see more than two illustrations—all of different sizes—on the same folio. On the whole this manuscript exhibits a remarkable

¹ S. Doshi, 'An illustrated Ādipurāṇa of A.D. 1404 from Yoginīpura', *Chavi*, Vārāṇasī, 1972, pp. 383-91.

² Moti Chandra, *op. cit.*, 1949, figs. 59, 89, 90.

flexibility in the manner in which it arranges its textual and painted matter on the folios—a flexibility that is found missing in the rigidly-conceived framework of the contemporary manuscripts from western India. Perhaps this new attitude may have resulted from an exposure to Persian tradition of painting. So, even while the style of painting of this manuscript maintains the same conventions as those in western India, in its scheme of illustrations it moves away from them.

Envisaged on the same lines as this *Ādi-purāṇa* of 1404 in its scheme of illustrations as well as its style of painting is the manuscript of the *Mahā-purāṇa* in the collection of the Digambara Jaina Nayā Mandir, Old Delhi.¹ The numerous illustrations of the *Mahā-purāṇa*, however, show lesser variation in their formats and tend to conform to certain set sizes. This conservatism is again reflected in its reluctance to place more than two paintings on the same folio. The illustrations, as a rule, are situated on the left and/or the right side of the folios. Even so, the character of this scheme of illustrations is dissimilar to that of western India.

In the style of painting of this manuscript the affinities to the *Ādi-purāṇa* of 1404 are particularly evident in the rendering of the female figures (cf. plate 279A, B, with 278A). In both, they are characterized by an extremely narrow waist and are attired in a dress that is patterned by similar stripes. The colour-schemes, in their preference for primary colours, are again comparable, but, because the paintings of the *Mahā-purāṇa* are covered by a coat of yellowish lacquer-varnish, the tonal values of the two manuscripts do not quite match each other.

The many paintings of this manuscript reveal that even though they employ the linear technique, they have assumed an expression that is at variance with that prevalent in western India (cf. col.-ill. 29 with col.-ill. 25). For at that time the style in western India was pre-occupied with achieving refinements in draughtmanship and enlarging its palette. The compositions, thus, became more complex, the rendering detailed and the palette enlarged and enriched by colours like lapis blue, gold and silver. Here, instead, can be noticed a move towards simplicity. The compositions are spread out over larger areas and are less complicated. There is a lack of elaborate ornamentation in architecture or on articles of furniture or on textiles. The colour-scheme is restricted to primary colours which is in direct contrast to the variegated palette generally employed in contemporaneous manuscripts from

¹ Moti Chandra, 'An illustrated MS. of the *Mahā-purāṇa* in the collection of Śrī Digambara Jain Nayā Mandir, Delhi', *Lalit Kālā*, 5, pp. 68-81.

western India. Also the forms of clouds and trees are abbreviated versions of those noticed in the tradition of painting in western India.

And yet, the style of this manuscript does not impress us as being an impoverished version of the style practised in western India. It has a sense of exuberance and vitality: its figures are lively and imbued with action (plate 279A, B). Also, in this manuscript, can be discerned two formulas that do not occur in paintings from western India. One is the architecture of the pavilions (plate 279A) and the other the design of the chariot (plate 279B). The former, unlike its counterparts from western India, is not surmounted by balustrades of *jālī*-work panels but fluted domes. The chariot-motif is shown with a flat base and a perpendicular front mounted with a monster's head. These forms appear to portray local tradition¹ at least as far as the domes are concerned.

It is clear from this evidence that even though the style of this manuscript, with its stress on line and angular rendering, is within the framework of the west-Indian or Gujarati style, it presents a solution that is quite different from that developed in western India. On the other hand, its stylistic approach, in its rendering as well as its scheme of illustrations, finds parallels in that of the *Ādi-purāṇa* of 1404—all of which leads towards the probable conclusion that Nayā Mandir *Mahā-purāṇa* was written and painted in or around the region of Delhi in *circa* 1420. The date favoured by some writers like Moti Chandra, namely *circa* 1450, cannot, however, be ruled out as styles in Jaina painting continued over long periods of time without change.

Almost identical in style to the Nayā Mandir *Mahā-purāṇa* is an incomplete but profusely-illustrated manuscript of the *Bhavisayatta-kahā* (col.-ill. 31, plate 278B). It deviates from the former manuscript only in the greater conservatism it shows in its scheme of illustrations which does not include any paintings that cover the full folio, and shows even lesser variation in format. The compositions, though animated, are simpler and have a defined tendency to arrange their constituent elements in a row on the same ground plane. The slightly drier style of this manuscript would suggest that it is derived from, rather than contemporary with, the style of the Nayā Mandir *Mahā-purāṇa* and thus can be ascribed to the region of Delhi, *circa* 1430, on the assumption that the Nayā Mandir *Mahā-purāṇa* can be dated *circa* 1420 and is not mid-fifteenth century.

¹ Cf. plate 279A, B, with Moti Chandra, *op. cit.*, 1949, figs. 90, 150, and 156 respectively.

That the same tradition of painting existed in Gwalior is provided by a manuscript of *Pāṣaṇāha-cariu*¹ dated 1442, executed in Gopācala-durga (Gwalior). It is a text written by the prolific poet Raidhū who lived in *circa* 1380-1480² and spent much of his life in the city of Gwalior. During the fifteenth century Gwalior was a centre of intense Jaina activity: colossal statues were sculptured in the rocky cliffs and numerous Jaina texts were copied.³ This illustrated manuscript of the *Pāṣaṇāha-cariu* must have been made soon after it was composed.

The scheme of illustrations in this manuscript is conceived along the same lines as those noticed in the *Bhavisayatta-kahā*. Here also most of the paintings are in the form of rectangular panels that conform to two or three set formats and are situated on the left and/or right side of the folio but not broad enough to cover it fully.

Although the style of painting of this *Pāṣaṇāha-cariu* shares features like its colour-scheme and its delineation of form with the *Bhavisayatta-kahā*, its compositions are less accomplished and its line has lost much of its vigour. Its poorer drawing and execution notwithstanding, the style of this manuscript retains its sense of movement. Moreover, in the depiction of the human figures and their postures, as also in the introduction of new styles in their dress, a further stage in the growth of the tradition in the north is discernible. The men continue to wear the traditional outfit of *dhotī* and *uttariya*, but the women, in addition to the old *dhotī-dupaṭṭā* outfit, now wear a *sārī* which is draped in a broad flaring band across the chest (plate 280A). New outfits like the *jāmā* and the *pāijāmā* and the short tunic-*pāijāmā* are worn by soldiers, who do not represent a different ethnic type as is the case with the *Sāhis* in manuscripts from western India but are natives of the soil (cf. col.-ill. 32 with col.-ills. 25, 26). The textiles, if patterned at all, have a dot-design: nowhere are seen the elegant floral meanders and spiral patterns that were current in western India. The motif of the seated male figure with the *yoga-paṭṭa* around his knees was not unknown in the *Bhavisayatta-kahā*; here, however, it is seen often enough for it to be considered as a feature of this style.

¹ Rajaram Jain, *Raidhū Sāhitya-kā Ālocanātmaka Pariśīlana*, Vaishali, 1974, plates 1-9.

² *Ibid.*, p. 120.

³ *Ibid.*, p. 130-31; *Rājasthān ke Jaina Śāstra Bhaṇḍāron ki Grantha Sūci* (Hindi), 5 vols., ed. K.C. Kasliwal, Jaipur, 1949-62, I, p. 192, no. 137, p. 208, no. 245; II, p. 140, no. 171, p. 227, no. 1144, p. 233, no. 1223, p. 241, no. 1320, p. 46, no. 501; III, p. 196, no. 119; IV, p. 172,

Though the sky is occasionally shown as a band as in the foregoing manuscripts, it is now reduced further to being shown as triangular patches in the upper corners of the painting, or as semicircular loops along the top. Occasionally both forms are combined. The palm-tree continues from the earlier tradition, but the tree with the curving trunk and ovaloid foliage has been replaced by a tree with a straight trunk and round or triangular-shaped foliage—its leaves arranged in rows. Water is conventionally depicted as before in overlapping concentric curves. The architecture consists of structures with low domes surmounted by a finial. Flowering sprays that were formerly used as space-fillers have been discontinued here; a large empty area is enlivened by a decorative circular medallion. An unusual feature of this manuscript is that above the hands of some persons appear objects that look like lotus-buds.

A manuscript of the *Jasahara-carīu*, again a text composed by the author Raidhū, is analogous to the *Pāṣaṇḍha-carīu* in its scheme of illustrations and its style of painting. It is obvious that both the manuscripts are governed by the same stylistic conventions in their choice of colours—including the ubiquitous coat of yellowish lacquer—and their compositions: only occasionally here the frame of the painting is broken by the fluttering end of a scarf or a figure situated outside it (plate 280B). The affinities between the two manuscripts extend to the rendering of the human figure also (cf. plate 280B with 280A). The women are generally attired in *sārīs* and the men in *dhotīs* and *uttarīyas* (col.-ill. 33). Only the hunters are clad in *jāmās* and *pāijāmās*. In the treatment of landscape there is no noticeable change between the two manuscripts, but the architecture of the pavilion in this manuscript is suggested mainly by a superstructure with three or five domes having a wash of red colour along their ribs. On the basis of the close relationship that this manuscript bears to the *Pāṣaṇḍha-carīu* it can be assigned to a date *circa* 1440-50 and its provenance to Gwalior, though of course the style may also have been prevalent in the Delhi area.

Slightly different in style from the two preceding manuscripts but nevertheless within the same tradition is an incomplete manuscript of the *Sāntiṇḍha-carīu* featuring yet another text written by the poet Raidhū. In its scheme of illustrations and its style of painting, including the *cliche* of having an object like lotus-bud placed above the hands of some persons, this manuscript abides by the conventions already noticed in the other two Raidhū manuscripts. The colour-scheme however, appears to prefer lighter tonal values but it is difficult to be certain about this as these paintings are not lacquered like the other manuscripts of this tradition. Executed carelessly, this manuscript portrays badly-proportioned human figures with large

heads and bulging eyes but in animated gestures (plate 281A). The most striking element in this manuscript is its costumes. The women wear *sārīs* or *dhotīs* and *dupaṭṭās*, but the men are, by and large, dressed in Persianized attire, no doubt in favour in the contemporary Sultanate period, like the long *jāmā* or a short tunic worn with a tight *pāijāmā* (col.-ill. 35). With these are worn a *paškā* and an *uttariya*. On their heads they wear tiaras. In their essentials, though not in their details, these outfits resemble the ones seen in the *Sikandar Nāma*, the Bharat Kalā Bhavan *Laur-Candā* and the Tübingen *Hamzā Nāma*.¹

The style of this manuscript appears to represent a further stage in the progression of the tradition of painting in north India and seems therefore to belong to a period *circa* 1450-60. But a somewhat later date cannot be ruled out. While it is possible that it was written and painted in Gwalior, the heavy accent on Persianized Sultanate costumes would indicate that Delhi may well have been its provenance, as both these centres practised the same tradition of painting.

There is one more copy of Raidhū's *Jasahara-cariu*. It is dated 1454. The first forty-two folios of this manuscript are lost but from the rest of the folios it is obvious that stylistically this manuscript belongs to the same tradition as the three foregoing manuscripts. Its paintings are *mannered* and *stylized*. An unusual feature about this manuscript is the use of red colour for outlines (col.-ill. 34). Its palette, too, like that of the preceding manuscript, is on the lighter side and the paintings are devoid of any lacquer. The human figures are *pert* and are clad in the same sort of attire as is observed in the other manuscripts featuring Raidhū's compositions. But unlike the *Sāntiṇāha-cariu* the preference for *jāmās* and *pāijāmās* is not evident here: only one solitary figure is in the tunic-*pāijāmā* outfit. The women are dressed in *sārīs*; their folds project stiffly forward and are sometimes patterned differently from the *sārī*. Most of the fabrics are white or plain in colour and if patterned at all they show a dot, striped or chequered design. In the landscape-elements the sky is treated dramatically in wavy bands with the outermost layer being white and the innermost being dark blue (plate 281B). The sky frequently takes the form of a curving band or a scalloped loop or occupies an upper corner of the painting. The tree with its trunk bending inwards and its ellipsoidal foliage is reminiscent of the trees in the Nayā Mandir *Mahā-purāṇa* rather than the other manuscripts that feature Raidhū's texts. The foliage is sometimes shown as having a large cluster of leaves.

¹ Cf. col.-ills. 35 and plate 281A with Khandalavala and Moti Chandra, *op. cit.*, 1968, plates 99, 101-15, 117-23

Of the two places—Gwalior and Delhi—where this manuscript may well have been executed, the latter appears to be a greater possibility as certain features of this manuscript, like the preference for fabrics with a stripe or a chequered pattern and the motif of the tree arching into the composition, are nearer those observed in the Nayā Mandir *Mahā-purāṇa*.

As a group, these four manuscripts that deal with the compositions of the poet Raidhū not only portray the tradition of painting as it evolved in north India but also reveals some stylistic parallels to other manuscripts of the period such as the Mandu *Kalpa-sūtra* and the Jaunpur *Kalpa-sūtra* in the rendering of their human figures and the manner in which the men wear their *dhotīs* and *uttariyas* and the women their *sārīs*.¹ More evident parallels than these are those that are recognizable in the group of manuscripts like the *Sikandar Nāma*, the Bharat Kalā Bhavan *Laur-Candā* and the Tübingen *Hamzā Nāma*. They are particularly evident in the costume-types of the long *jāmās*, the tunic-*pāijāmā* outfits and the manner in which the pleats of the *sārīs* project stiffly forward.² In the treatment of the figure representing a Hindu, this latter group of manuscripts shows an ethnic type which has similarities to the figures seen in the manuscripts of *Pāṣaṇḍha-cariu* and the undated *Jasahara-cariu*.³ The analogies between these two groups support the premise that this group of manuscripts, such as the *Sikandar Nāma*, etc., may have been executed in and around Delhi. It is also possible to suggest that the date of their execution may be *circa* 1450, rather than the late fifteenth century,⁴ though this is controversial. The entire group of manuscripts such as the *Sikandar Nāma*, etc., as well as the well-known *Caura-pañcāśikā* group, have been classified by Khandalavala and Moti Chandra in their recent publication, *An Illustrated Āraṇyaka Parvan of the Asiatic Society, Bombay, 1974*, as belonging to what they term the Lodi school of painting. They would prefer a dating for the *Sikandar Nāma*, the Tübingen *Hamzā Nāma* and the *Laur-Candā* of the Bharat Kalā Bhavan in the last quarter of the fifteenth century but at the same time would suggest that any date in the second half of the fifteenth century may approximate to the truth.

Another manuscript of the *Ādi-purāṇa* possessing an individualistic style of its own also belongs to the tradition of painting in north India. The manuscript is complete but towards the latter part the illustrations have not been

¹ Cf. col.-ills. 33, 34 and plate 280A, B, with Khandalavala and Moti Chandra, *op. cit.*, 1968, plates 2, 4, and figs. 11, 15-18, 33, 36, 39, 43, 44.

² Cf. col.-ills. 32, 34, 35, with *ibid.*, figs. 90, 101, 102-04, 109, 117, 118, 125.

³ Cf. col.-ill. 33 and plates 281A, B, with *ibid.*, figs. 99, 101-03, 108.

⁴ *Ibid.*, pp. 50, 53.

executed—the spaces reserved for them are left blank. Its scheme of illustrations, like the other manuscripts of the northern tradition, contains numerous illustrations of varying formats. While most of its folios have paintings on the left and/or the right side of the folio, others have the paintings placed in interesting arrangements which show an integrated relationship between the textual and the painted matter and reveal an approach like that noticed in Persian manuscripts (col.-ill. 36A and plates 282A, B, 283A). The paintings appear to be composed in small panels added to one another (plate 282B).

Stylistically, the folios of this manuscript fall into three groups. The first group comprises folios 1-39, the second folios 40-160 and the last folios 161-77. The second and the third groups possibly represent an attempt to complete the illustrations at some date subsequent to the first group.

The style of painting in the first group conforms to the northern idiom except that its colour-scheme is more extensive than before and the drawing is becoming increasingly stylized and mannered. The figures are elongated and their faces are more angular (col.-ill. 36A, plate 282A). In the male figure the faces have a wash of colour along their jaw-line suggesting the down of the beard (plate 282A). They wear short *dhotīs*, an *uttariya* draped in an unusually low loop and a tall tiara. Only occasionally are they attired in a *jāmā* and high boots. The female figures are dressed in *sārīs* with the pleats projecting outwards and the end passed diagonally across the chest in a flaring band. The textiles, when not plain, have a striped or a crude pattern. The landscape is imaginatively handled (col.-ill. 36B). For example, the trees are shown with creepers entwined around their trunks and birds or monkeys seated in their foliage: their leaves are veined in red or yellow and are generally arranged in rows or in a circular pattern. The forms for mountains have usually some variation on the basic formula of slabs with voluted tips but sometimes are reduced to circular boulders piled one upon another or stretched along a plain. Clouds are enlivened with lightening. For the first time in this tradition panels of pure landscape are introduced. The architecture of the pavilion shows a superstructure which consists of a low pitched roof and wall with lattice-work.

It is apparent from these illustrations that within the definitions of the northern tradition, the style of this manuscript is distinguished by vitality and inventiveness. What is even more interesting is that certain of its features can be aligned with the style of the controversial *Caura-pañcāsikā* group of

paintings.¹ Amongst these can be cited the wider spectrum of the palette, the occurrence of the *cliche* of the wash of colour along the jaw-line of the faces of the male figures, the motif of the man seated with a *yoga-paṭṭa* around his knees and the veining of the leaves in the trees in red and yellow.² But no far-reaching conclusion can be drawn therefrom.

The style of painting of the second group of illustrations in this manuscript stands somewhat apart from that of the foregoing group despite several generic similarities. The range of colours employed in it is narrowed down to mainly blue, white and dull green. The drawing is more accomplished and has an agitated rhythm and beauty not yet observed in this tradition (col.-ills. 36C, D). The most significant change, however, is the manner in which the human figures are portrayed. The faces of these figures are rendered in true profile—without the farther eye—and have assumed a distinct squarish cast. They are shown in various attitudes; and the seated man with the *yoga-paṭṭa* around his knees has by this time become a pronounced feature of this style. The men are clad either in the old traditional type of outfit comprising the *dhotī* and the *uttariya* or the new Persianized Sultanate attire of the *jāmā* and the *pāijāmā* (col.-ill. 36C). With these outfits is worn either a tiara placed in front of a high spiked headgear or a turban that is wound around a plain or a latticed *kulāh* (plate 282B). The women wear the *sārī* in a manner that corresponds to that of the preceding manuscripts. The only new element in their ensemble is the peg-earring (col.-ill. 36C). The textiles employed here generally appear to be of a thick coarse variety and are usually white in colour without any patterns whatsoever thereon. The landscape is in accordance with the formulae of the northern tradition—the tree with a large cluster foliage is identical to that seen in the *Jasahara-carīu* of 1454—but its rendition is more sensitive and elegant. Sometimes the foliage of the trees is surrounded by little white and yellow stars. The pavilion continues to have a superstructure of striped or fluted domes or kiosks with pitched roofs. Quite often, along

¹ This group consists of the *Caura-pañcāśikā* series (Municipal Museum, Ahmedabad), the *Laur-Candā* divided between the Museums of Lahore and Chandigarh, scattered folios of a *Bhāgavata-purāṇa* series, the *Mirgāvāt* of the Bhārat Kalā Bhavan, the *Laur-Candā* of the Rylands Library, Manchester, the *Laur-Candā* of the Prince of Wales Museum, the *Mahā-purāṇa* of 1540, the *Āraṇyaka-parvan* of 1516 in the Bombay Asiatic Society, the Vijayendra-Sūri *Rāga-mālā* and the *Gīta-Govinda* of the Prince of Wales Museum. All these manuscripts have been analysed by Khandalavala and Moti Chandra in *op. cit.*, 1969, pp 64-109, and more recently in *An Illustrated Āraṇyaka Parvan of the Asiatic Society, Bombay*, 1974, where this group is given the nomenclature of the 'Lodi School of Painting'.

² Cf. col.-ills. 35A, B, and plate 282A with Khandalavala and Moti Chandra *op. cit.*, 1969, plates 16, 20, 21.

the edge of the roof is a row of battlements. The interior of the pavilions is decorated with a canopy tied to the ceiling in loops. Below it is depicted a bed with or without long diagonally-placed cushions (plate 283A). A noticeable development in the style of this manuscript is a tendency to interpret the hieratic subject-matter in genre terms.

The group better manifests several features that are identifiable with the *Caura-pañcāśikā* group of paintings. Predominant among these is the conception of the human figure. They exhibit the same squarish faces with long large eyes; the same postures are employed including the man seated with a *yoga-paṭṭa* around his knees. Certain similarities in costumes include little details like the peg-earring worn by the women. The tree with stars around its foliage, the shape of the chariots and the pavilions with their domes and battlements as well as their interior furnishings are common occurrences in this manuscript as well as in the *Caura-pañcāśikā* group of paintings.¹

The third and last group of folios in the *Ādi-purāṇa* must have been painted centuries later and are very poorly executed.

Though groups 1 and 2 are somewhat divergent stylistically, both are easily identifiable with the northern idiom of painting: each has its own set of analogous features. Again, both reveal certain similarities to the *Caura-pañcāśikā* group of paintings, though in different motifs—the second group much more than the first. Through this manuscript, then, can be established an interconnection between the style of painting employed in the *Caura-pañcāśikā* group and that existing in northern India.

The more sophisticated style of this *Ādi-purāṇa* in relation to the other manuscripts from the northern region would indicate a metropolitan centre—probably that of Delhi—as the place where it was painted. In its date the first group seems to be earlier than the second group judging from the fact that its similarities lie in the direction of the style of the *Pāṣaṇḍha-cariu* of 1442 and the *Jasahara-cariu* of 1454. It was probably painted in *circa* 1450. The second group, in addition to being closely connected with the northern style in its conception of motifs and its palette, is related to the manuscript of the *Āraṇyaka-parvan* of 1516 in its treatment of the human figure, the landscape and the architecture.² On the basis of these affinities it can be ascribed to a date of *circa* 1475. Stylistically, the two groups of this manuscript appear to

¹ Cf. col.-ills. 36C, D, and plates 282B, 283A, with Khandalavala and Moti Chandra, *op. cit.*, 1968, plates 16, 20, 21, 23, and figs. 187, 189, 191, 194, 199.

² Cf. col.-ills. 15C, D, and plates 282B, 283A, with *ibid.*, plates 13-16.

be separated from each other by a period of twenty-five years at the most. Khandalavala, however, regards the two groups as quite distinct and done at rather widely-separated periods of time. He suggests for the first group the late fifteenth century, that is *circa* 1475-1500, and for the second group a date near about that of the *Mahā-purāṇa* of 1540 (to be mentioned below). Thus, the second group would according to him be of some time between 1520 and 1540.

A direct continuation and advancement of the stylistic trend prevalent in northern India and as seen in the preceding *Ādi-purāṇa* (group 2) is evident in the *Mahā-purāṇa* of 1540 written and painted in Palam (near Delhi).¹ It is apparent in its scheme of illustrations, though now the scale has become much more ambitious. Many of the paintings cover the full folio or extend across it in the form of long horizontal panels. Most of them are situated on the left and/or the right side of the folio or occasionally even in the centre. A certain deterioration is evident in the drawing which has lost its former fluidity of line. Even so, the paintings are accomplished and are imbued with a sense of movement (plate 284). The palette employs a greater number of colours and a coat of lacquer is applied to the illustrations. The larger compositions are constructed in additive panels. The subject-matter of the paintings is viewed increasingly in a secular context.

The treatment of the human figures and their costumes are consistent with what has been observed before in the northern tradition. The faces of many of the male figures reveal a wash of colour along their jaw-line and upper lips as in group 1 of the *Ādi-purāṇa*. Except for the postures which have changed from sitting to squatting positions the treatment of the human figure has not been altered. The textiles are more elaborately patterned. The landscape, the architectural motifs, the chariots and the thrones continue to be in the same style as in the older manuscripts; only the mango-tree and the walled city with its inhabitants seated in pavilions are new (plate 284).

This manuscript represents a culminating-point in the development of the northern idiom. At the same time it can be considered as belonging to the *Caura-pañcāśikā* group in its style since like that group it uses a varie-coloured palette, its human figures are drawn in true profile and their postures and gestures are also comparable. The depiction of landscape and architecture including the decorative device of the arrow-head pattern is in agreement with what is seen in the *Caura-pañcāśikā* group.²

¹ *Ibid.*, pp. 69-78.

² *Ibid.*, plate 21 and figs. 190, 191, 195.

The earlier manuscript of the undated *Ādi-purāṇa*, too, had evoked certain parallels to the *Caura-pañcāśikā* group. The cumulative evidence of these two manuscripts—the *Ādi-purāṇa* and the *Mahā-purāṇa* of 1540—suggests that both of them are examples, amongst others also, of an emergent style which effloresces into the *Caura-pañcāśikā* style. They indicate, furthermore, that the origins of the *Caura-pañcāśikā* style lie in the painting that was practised in northern India.¹

A survey of all these manuscripts executed in Delhi and the neighbouring regions gives us a fair idea of the style of painting as it developed in that region in the pre-Akbar period—during the Lodi rule. It establishes, besides, that this style was related to and yet distinct from the style coeval in western India. For, when the style in northern India is compared to that of western India, the former reveals that it includes much greater number of illustrations in its texts—often to the extent of being needlessly repetitive. Again, in the organization of its textual and illustrated matter on a folio, the northern idiom is less inhibited and more inventive than the western idiom which has a very formal arrangement. The compositions are energetic and in costumes, architecture and furnishing the two idioms appear to portray local peculiarities.

As a style, the northern idiom presents a steady progression in its development by introducing new forms and experimenting with novel methods of composition. By contrast, the style in western India, though more sumptuous and elegant, tends to develop inwardly within its own framework and as a result becomes effete and static.

In 1556 Akbar ascended the throne of Delhi and the cultural ferment that characterized his reign seems to have had a very decided repercussion on the pictorial expression of the period. On the west-Indian style of painting, the effects can be observed in the treatment of human figures and their attire in many manuscripts amongst which can be counted the *Samgrahaṇi-sūtra* of 1583, executed in Matar² and a *Yasodhara-carita* of 1596 (col.-ill. 37). The same trend is also reflected in another *Yasodhara-carita* of 1590 executed in Amer, the capital of the Kacchwāhā Rājputs (plate 283B).

Though the Digambara manuscripts are outnumbered by the Śvetāmbara ones, there is no reason to believe that the Digambara community was copying the Śvetāmbara for propaganda value.³ The real reason may well be that the Śvetāmbara Jainas were oriented towards this form of religious expression

¹ Khandalavala and Moti Chandra, *op. cit.*, 1974.

² Moti Chandra and Shah, *op. cit.*, 1968, pp. 367-68.

³ Khandalavala and Moti Chandra, *op. cit.*, 1969, p. 69.

more than any other community. The Hindus, the Buddhists, the Digambara Jains, the Muslims—none of them can singly or collectively match the prolific output of the Śvetāmbaras.

Aside from the divergence in the number of manuscripts commissioned, the Śvetāmbara and Digambara traditions differ a lot in the texts they chose to illustrate. The lives of the Tirthaṅkaras is a popular theme with both sects, but in the Śvetāmbaras it generally takes the form of the *Kalpa-sūtra* and in the Digambaras that of the *Mahā-purāṇa*. Again, the Śvetāmbaras illustrate the *Uttarādhayana-sūtra*, while the Digambaras select the *Yaśodhara-carita*. Apparently their choice was determined by sectarian values. Also each sect repeatedly illustrated the same text—a trait which is shared by other communities as well: for instance, the Hindus preferred the story of the *Bāla-Gopāla-stuti* and the Sultanate Muslim tradition illustrated the *Sikandar Nāma* and the *Hamzā Nāma*.

Despite these differences, when it came to choosing a style with which to illustrate their manuscripts both sects depended upon the style that existed in that particular region at that time. Thus, the Digambara manuscript of the *Yaśodhara-carita* of 1494 is indistinguishable from other Śvetāmbara manuscripts of the 'opulent style' from western India. If this *Yaśodhara-carita* of 1494 departs from the other manuscripts of the *Yaśodhara-carita*, it is because they belong to different areas. For it is clear from a study of these Digambara and Śvetāmbara manuscripts that during the fifteenth century the west-Indian or Gujarati style had begun to diversify into regional trends. While it retained its essential and distinguishing characteristics, local influences asserted themselves in the depiction of architecture, furniture, chariots, decorative designs on textiles and other objects. And, it was this local style that served as the vehicle of expression for illustrated documents from the region, regardless of whether the text was Islamic, Hindu, Jaina or Buddhist. Therefore, the Hindu *Bāla-Gopāla-stutis* are painted in the same style as the Śvetāmbara *Kalpa-sūtras* in Gujarat, while in northern India the Digambara manuscripts are stylistically comparable with what has been termed the Sultanate Lodi group.

Together, these Śvetāmbara and Digambara Jaina manuscripts provide valuable clues towards the understanding of the trends that existed in the painting of the pre-Mughal period. They help to project the various developments and ramifications of these trends into a sharper focus and thereby contribute significantly to the history of Indian painting.

KARL KHANDALAVALA
SARYU DOSHI

CHAPTER 32

WOOD-CARVINGS

INTRODUCTION

SOME OF THE MOST INTRICATE AND CHARMING WOOD-CARVINGS WHICH HAVE survived the ravages of time are found in Gujarat and Rajasthan and mostly belong to a period ranging from the seventeenth to the nineteenth centuries. The best examples out of these owe their origin to Jainism. The dry climate of Gujarat and Rajasthan, in which the wooden things could last much longer than the other parts of the country, must have provided the incentive for the extensive use of wood in this region. Another important reason of its patronage could have been its heat-resistant quality. Moreover, wood was readily available in the forests of the neighbouring Madhya Pradesh and could be transported easily. The artist-carver must have realized that it was easy to carve figures, lattices, perforations and other minute details in wood and its embellishment took less time than other media like stone. Wooden balconies of the houses of Gujarat and Rajasthan not only looked elegant but provided more air also. The use of wood had another advantage, namely, that of reducing weight without affecting the strength of the structure, which was amenable to elaborate ornamentation on diverse parts not possible in brick or stone.

DOMESTIC ARCHITECTURE AND FURNITURE

A Jaina domestic house usually has either a Tirthaṅkara image or *maṅgala-cihna* (fourteen dreams, etc.) carved on its door-lintel or window-frame to give it an auspicious aspect. Other decorations on the frame include depiction of the *aṣṭa-maṅgalas*, floral and creeper patterns,¹ *dvāra-pālas*, etc. A wooden façade is a quite common characteristic of a Jaina house. The structure is usually erected on a raised plinth and has a small *ottā* in front, where pillars supporting the upper storey stand on stone bases. The front wall is divided into various sections of wooden bands filled in between by brickwork. The various parts decorated in a dwelling-house are pillars, window- and door-frames, door-lintels, brackets, arches, ceilings, wall-panels, etc. Any person of

¹ H. Goetz, *The Art and Architecture of Bikaner State*, Oxford, 1950, p. 150, fig. 24.

some means would have some carving at least either on the pillar or on the door or window-frames of his house, the extent of the elaboration increasing with the financial status of the builder.

The large number of parts wherein wood was used in a Jaina house in Gujarat and its neighbourhood made it possible for the wood-carver to devise various artistic forms and designs, which were, from time to time, elaborated and refined under the impact of various styles that influenced the art and architecture in this region. The stone-carver has assimilated all the various motifs formerly worked in wood ; conversely, domes and arches which are the special features of constructive art in stone and brick have been successfully adopted and executed in wood. The really unique feature, however, where the wood-carver has had the greatest play because of the possibility of deep undercutting, which is possible in wood alone, has been the *madal* or bracket which is the most notable speciality of a Jaina house. A fanciful combination of floral scrollwork, animals, birds, human figures and deities intermixed with intricate geometrical designs is the distinctive feature of wood sculpture, as expressed in the carving of brackets.¹ The brackets are, no doubt, utilized in temples also but there the subjects treated are limited only to figures which portray heavenly musicians and dancers, carrying musical instruments and standing in different poses of classical dance.

The entire construction was so devised as to combine art with utility, regulated by climatic conditions, the mode of living and social and economic status of the people. Doors, windows, pillars, beams and brackets were the main parts on which the wood-carvers lavished their skill. The door is divided either into square or rectangular panels enclosed by thick wooden frame running vertically and across-wise. The door-panels are either plain, carved or perforated with *jālī*-work. The windows are either built in or projecting. The window-frames on the ground floor are done in a comparatively simple style, but on the upper storey the ornamentation is profuse and varied. In some cases, we get windows of the usual type, having two plank-leaves which can be opened and closed at will. But in most of the cases the upper-storey windows are without leaves to let in air and light directly. When *jālī* or screen is worked in wood, it has exquisite floral designs carved with interstices left for air and light. Such windows were quite popular in and around Patan.

Muslim influence infiltrated into Jaina architecture as well, and we often find arched windows in houses. One such example (plate 285), belonging to

¹ R.K. Trivedi, *Wood Carving of Gujarat*, Baroda, 1965, plates XXII to XXVII.

the nineteenth century, is displayed in the National Museum, New Delhi (size 180×128 cm.; accession no. 60.1152). The window-frame has a running flora and scroll design interspersed with human and animal figures. The upper band shows a Tirthankara in a shrine towards which a number of people are going to pay their homage. The arch has winged figures, another Muslim feature. The beaded decoration on the top band is a common feature of this period.

The pillars which support the upper storey either stand on a raised *otth* (platform) or are built into the wall. They are generally square but not infrequently round and fluted, sometimes tapering as they go upwards. In the elegant tapering pillars, we have a reminiscence of Mughal architecture. The architraves and beams which support the upper storey are decorated with festooning, lotus-flowers, string-frieze and foliated designs. Most of the houses have a balcony, which helps relieve the monotony of plain wall and thus provides distinctiveness to the storey to which it belongs. The lower storey is marked by the greatest simplicity, except for stringed friezes or some fluted supports or lightly-ornamented brackets. However, the leaves and frames of the ground-floor doors are usually heavily worked and compensate for the other simplicity.

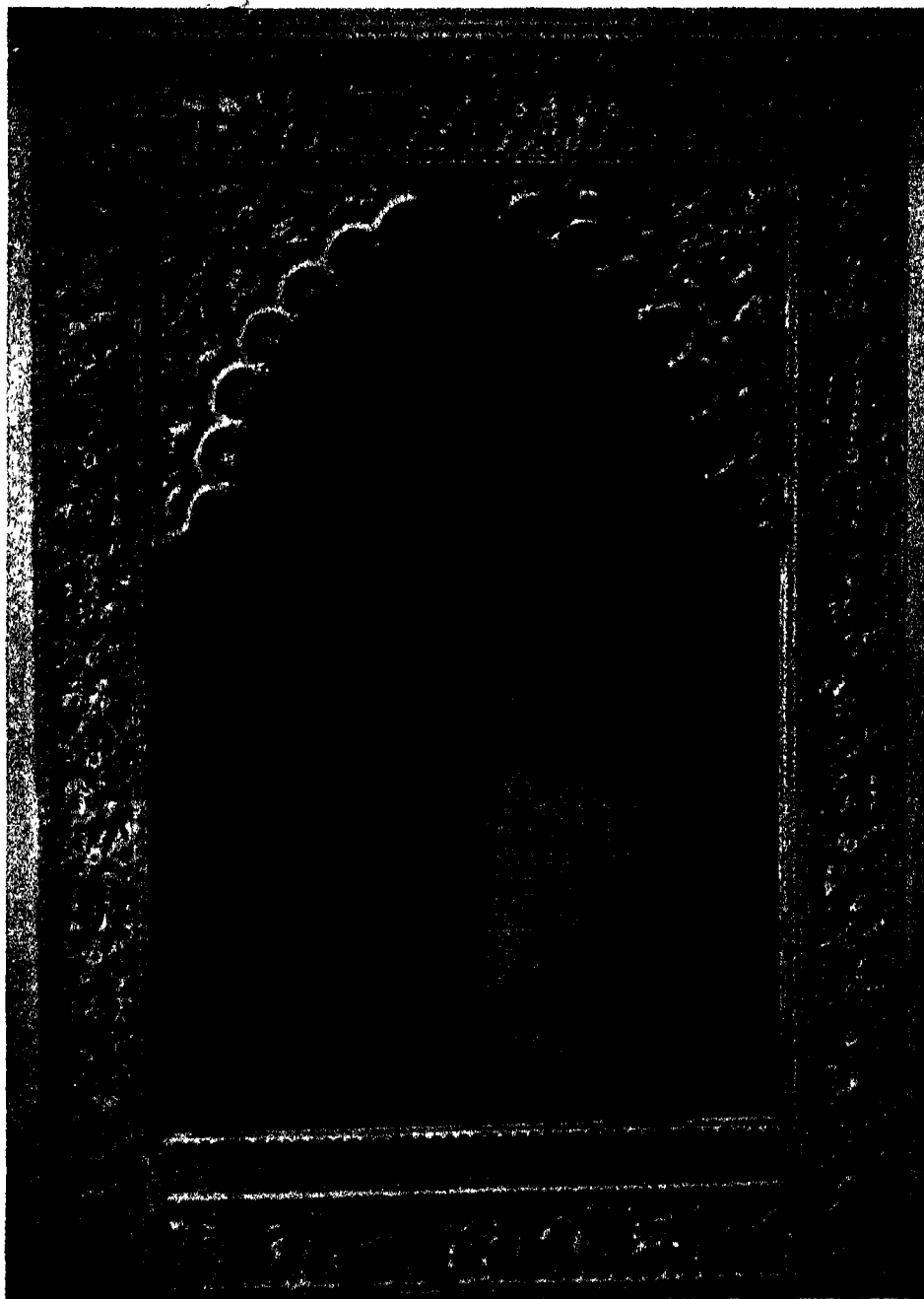
Followers of *ahimsā*, the Jainas can be often seen feeding pigeons or taking care of wounded birds. This is why quite often we find that a Jaina establishment in Gujarat has a *pārābādī* or pigeon-house made of wood which serves as a watering and feeding place for domesticated birds—pigeons, sparrows, parrots, peacocks, etc. Some of these are exquisitely carved and ornamented with statuettes worked in wood.¹ These pigeon-houses are influenced by Muslim architecture and have domes and brackets, of course on a much smaller scale.

Pat, *bajoth* or bedstead and *jhūlā* or hammock are some of the common wooden objects used in Jaina houses. Decorative furniture that came into use was restricted to articles limited in number. Some of these, viz., the *traṇ-khaniā*, the *nav-khaniā* (built-in cupboards), *paniārā* for keeping water-jars, *pataras* (chests), etc., are exquisitely carved.

TEMPLE-ARCHITECTURE

Jaina temples can be divided into two distinct categories : (i) *ghar-derasars* or home-shrines, and (ii) stone and wooden temples. The former

¹ *Ibid.*, plates LXXXII, LXXXIII.



Gujarat : wooden window-frame



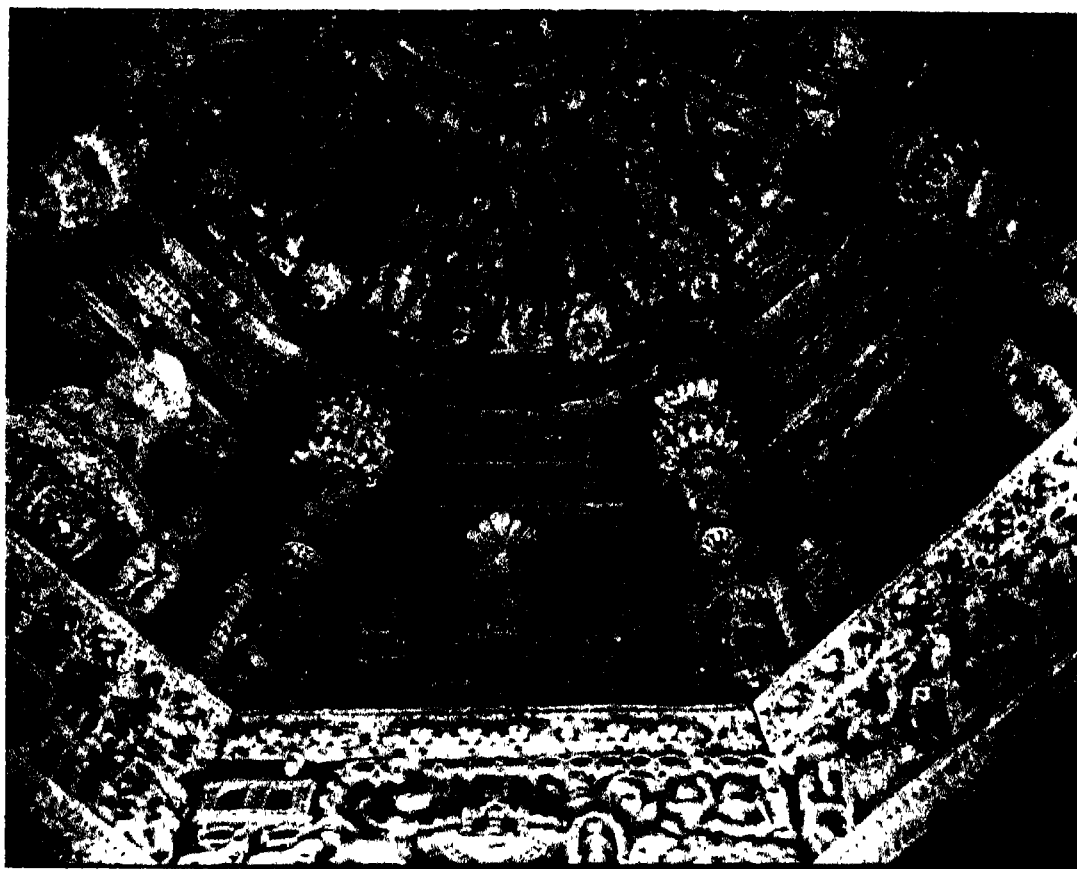
Gujarat : polychrome wooden *maṇḍapa*, outer part



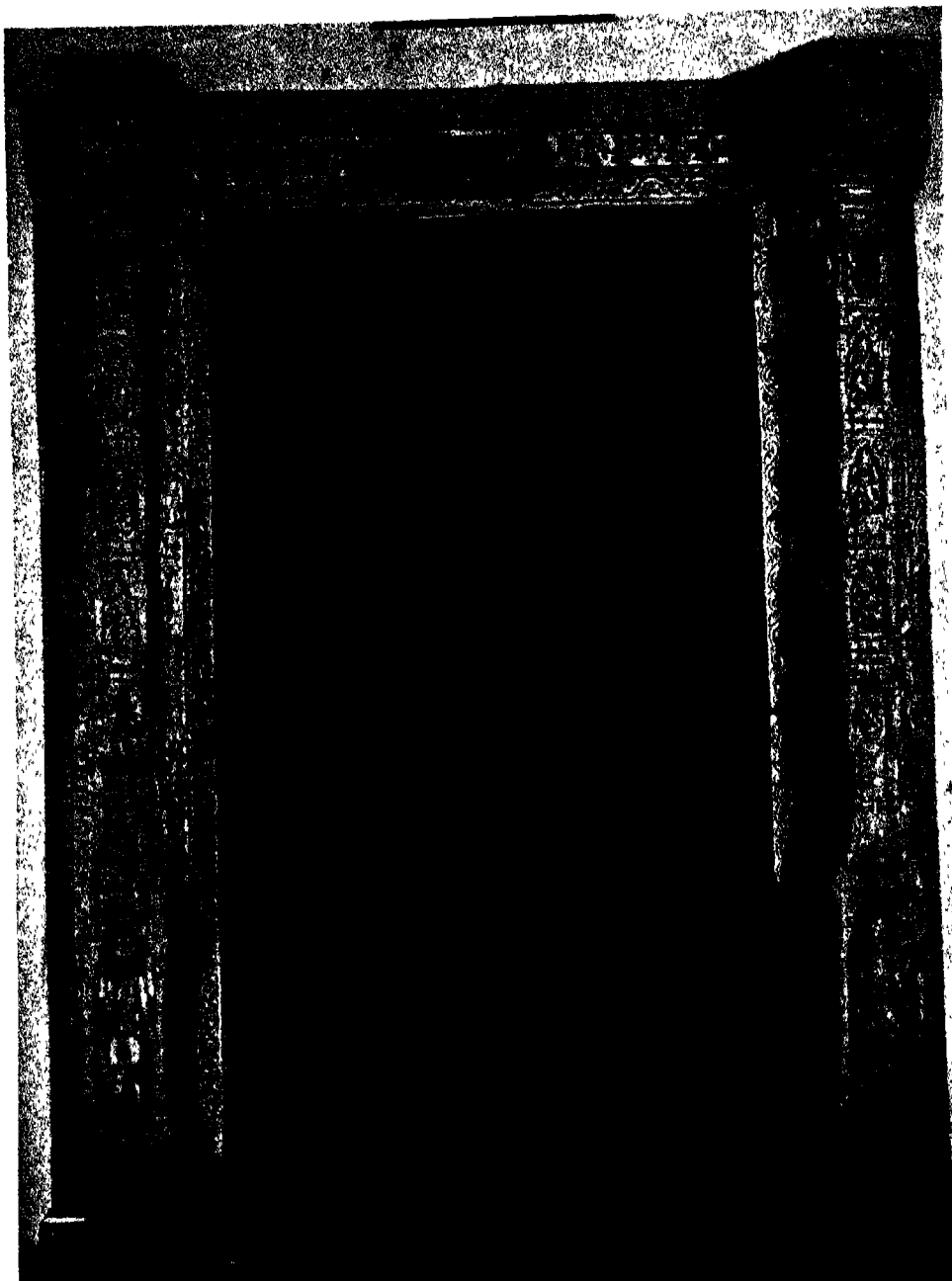
Gujarat : polychrome wooden *maṇḍapa* (plate 286), detail of elephant-rider



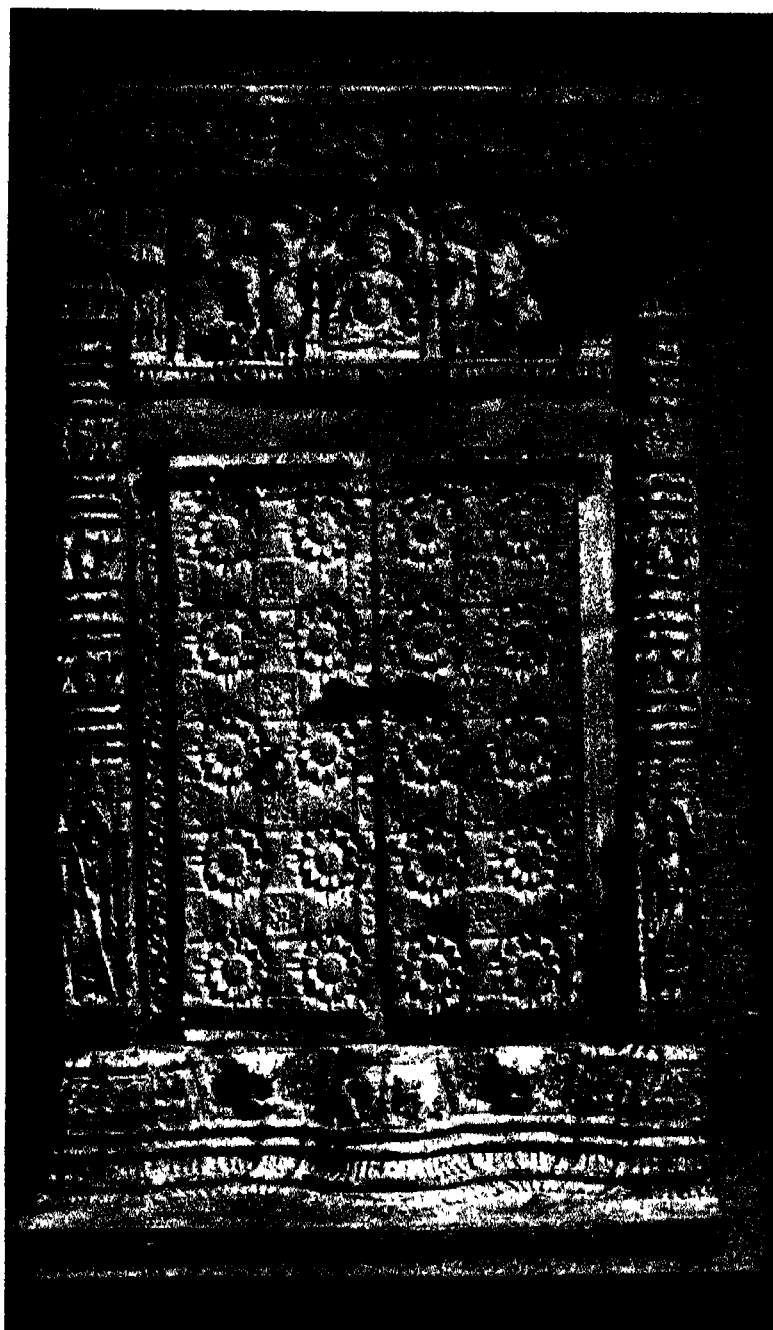
Gujarat : polychrome wooden *mandapa* (plate 286). ceiling



Gujarat : polychrome wooden *mandapa* (plate 286), detail of ceiling (plate 288)



Gujarat : wooden door-frame



Gujarat : door of a wooden house-shrine



Gujarat : door of a wooden house-shrine (plate 291), detail with auspicious dreams and Gaja Lakṣmi

is a special feature of the Gujarati Jaina community and almost every house of any means has a shrine of its own. Although in Gujarat and south India even Hindu houses have home-shrines, the Jaina *derasars* have their own distinct characteristics. Those are the exact small replicas of their wooden and stone prototypes which are reproduced in a miniature form for family-worship. Most of these are embellished with minute carvings which varied with the richness of the family.

One of the earliest dated *derasar* is the Śāntinātha *derasar* in Haja Patel's Pol, Kalupur, Ahmedabad. According to a stone inscription, the temple was completed in Vikrama-samvat 1446 (A.D. 1390) by one Sheth Somji.¹ The entire temple is a wooden structure with a *maṇḍapa* enclosed by a dome, 3.35 m. square, which has seventeen concentric layers of carvings, made of two hundred and forty-eight pieces. Though the pillars supporting the dome are plain, they are adorned by brackets and architraves which are richly carved with animals, chariots, Dik-pālas, celestial musicians and dancers in classical poses.² Many more early *derasars* exist in Jaina houses in Gujarat, but most of them are unpublished so far and their exact date is not known. In fact, periodical repairs bar any guess on their exact date. The Śrī Pārśvanātha *derasar* in Śrī-Sameta-Śikharajī's Pol, Mandavi Pol, Ahmedabad, is said to be about three hundred years old, i.e. of the seventeenth century. Ahmedabad, being the hub of the Jaina community, has several noteworthy *derasars*: Śrī-Ajitanātha *derasar* in Vaghan Pol, Zaverivad; Cintāmaṇi Pārśvanātha and Sahasra-phapa Pārśvanātha *derasars* in Nisha Pol; Śrī-Vāsupūjya-svāmī and Śrī-Śītanātha-prabhu *derasars* in Shekhpada, Zaverivad; Śrī-Supārśvanātha *derasar* in Śrī-Rāmji's Pol; and Haja Patel's Pol.³

Ghar-derasars are known from other parts of Gujarat as well. Patan is an important city having many Jaina residents and the family-*derasar* of Śrī-Lālubhāi Danti at Maniati Pada and Śrī-Rṣabhadeva-svāmī's *derasar* at Kumbharia Pada are famous examples of house-shrines in that city. Similar examples exist at Palitana, Raihanpur, Cambay and other cities of Gujarat.

The National Museum, New Delhi, has an intricately-carved *maṇḍapa* (accession no. 60.148) of some home-shrine which was, in all probability, made at or in the vicinity of Baroda, as is evident from the Maratha influence on its

¹ *Ibid.*, p. 46.

² *Ibid.*, p. 46.

³ *Ibid.*, pp. 45-48.

carvings, specially seen in the elephant with riders with typical *pagri* (turban) on its four outer corners, which are carved in the round (plates 286 and 287). Like all other *mandapas*, this is of several pieces joined together. Two of the four other sides of the main beams show seven seated Tirthaṅkaras (plate 286). The perforated *jali* as well as the curved niche show Muslim influence. The elephant, covered with a nicely-decorated *jhūla* and *howdah*, has *ghaṇṭā*, headgear, necklace and anklets and has a natural air about it.

The ceiling of the octagonal *mandapa* reminds us of the famous Mount Abu temples (plate 288). Sixteen *apsarases* adorn the dome. From its centre hangs a piece with a decorated floral pattern. The lowermost bearer of the dome shows a continuous procession which terminates at a Tirthaṅkara shrine (plate 289). The procession gives a glimpse of the contemporary social life. The *apsarases*, other figures, the elephants with riders, etc., point to a sixteenth-seventeenth century date and a provenance around Baroda. Another example of interest in the National Museum is a door-frame (*caukhaṭ*) of some Jaina household-shrine (accession no. 60-1153), evident from a seated Tirthaṅkara figure in the centre of the top panel (plate 290). The flywhisk-bearers, one on each, flank him and nine garland-bearers on each side are seen carrying garlands forming an interesting pattern. The two side-posts, besides showing the four-armed figures of *dvāra-pālas*, one on each side, show four niched figures attending the Tirthaṅkara. Creeper-motifs run through the whole door-frame. Although badly damaged, the figures point out to a seventeenth-century date and an Ahmedabad provenance.

Yet another example in the National Museum is a small door (accession no. 47-111/1; size 100×60 cm.) of a household-shrine (plate 291). Though smaller in size, it has all the details which a large door usually has. It has a two-leaf doorway which can be opened and closed. Both the leaves are carved with beautiful floral patterns set in big and small squares. The top lintel shows fourteen auspicious dreams (plate 292), a typical feature of the Jaina carvings. Below this panel is seen a four-armed seated Lakṣmī flanked by standing female *caurī*-bearers. The bottom panel shows two elephants and the two side-posts show a *dvāra-pāla* flanking the shrine on each side. Above the *dvāra-pāla* are seen peeping human heads from niches giving the impression of a multistoreyed building. A similar miniature doorway exists in the Baroda Museum:¹ it shows intricate and minute carvings

¹ H. Goetz, 'The post-medieval sculptures of Gujarat', *Bulletin of Baroda Museum and Picture Gallery*, Baroda, 1947-48, V, parts I-II, fig. 2.

and has been dated to the sixteenth century. The National Museum door-frame, however, can be dated to the eighteenth century, as its execution of floral patterns and figures is much bolder and lacks the fine quality of the Baroda Museum specimen.

The Prince of Wales Museum of Western India, Bombay, has yet another wooden *maṇḍapa* of a house-shrine¹ (plate 293). Standing on a double-stepped platform, 188 cm. long, 156 cm. wide and 39 cm. high, the *maṇḍapa* is supported by four elaborately-decorated and slightly-recessed pillars which were once painted. These pillars have miniature niches enshrining the dancing-figures of heavenly musicians and male and female deities. The bottom of these pillars shows figures of Viṣṇu and Brahmā with attendants. The capitals are profusely carved with Mughal and indigenous motifs including the figures of birds and musicians in niches and recessed ornamentation. Of the three surviving bracket-figures two show female heavenly musicians and the third a *mṛdaṅga*-player. The female musicians are dressed in a short *colī*, a tight skirt, *pāijāmā* and a long thin brocaded scarf which comes down the shoulders in a loose knot between the legs. The *mṛdaṅga*-player also shows a Mughal-period costume—*jāmā* with six points, *paṭkā* and *appaṭi* turban.

On the top of the capitals are fixed four entablatures which support the dome. The *maṇḍapa* being Jaina, the carver has embellished it with stories of Tirthaṅkara's lives. The friezes represent processions with elephants, horses and riders, footmen with palanquins, chariots driven by horses and oxen, male drummers riding camels and horsemen blowing trumpets vigorously (plate 294A). An Ācārya preaching to the monks is also a favourite theme.

Above the friezes rises an octagonal dome (plate 294B) reaching a height of 46 cm. decorated with concentric circles from inside. Externally, the dome has the appearance of a receding stepped pedestal with simple ornamentation consisting of the figures of Gaja-Lakṣmī and *pūrṇa-kumbhas* in miniature niches. Fourteen dreams and other auspicious symbols also occur. The *maṇḍapa* can be safely assigned to the Akbar period, i.e. about 1600, on the basis of the costumes and the style of carving.

The Baroda Museum and Picture Gallery, Baroda, also has an excellent example of a wooden house-shrine.² Goetz believes that it once formed a part of the house of a rich Jaina merchant of the Broach area. The *maṇḍapa* is

¹ S.K. Andhare, 'Painted wooden mandap from Gujarat', *Bulletin of the Prince of Wales Museum of Western India*, 7, Bombay, 1959-62, pp. 41-45 and plates 29 to 33c.

² H. Goetz, 'A monument of old Gujarati wood sculpture', *Bulletin of the Baroda Museum and Picture Gallery*, VI, parts I-II, Baroda, 1950, p. 2.

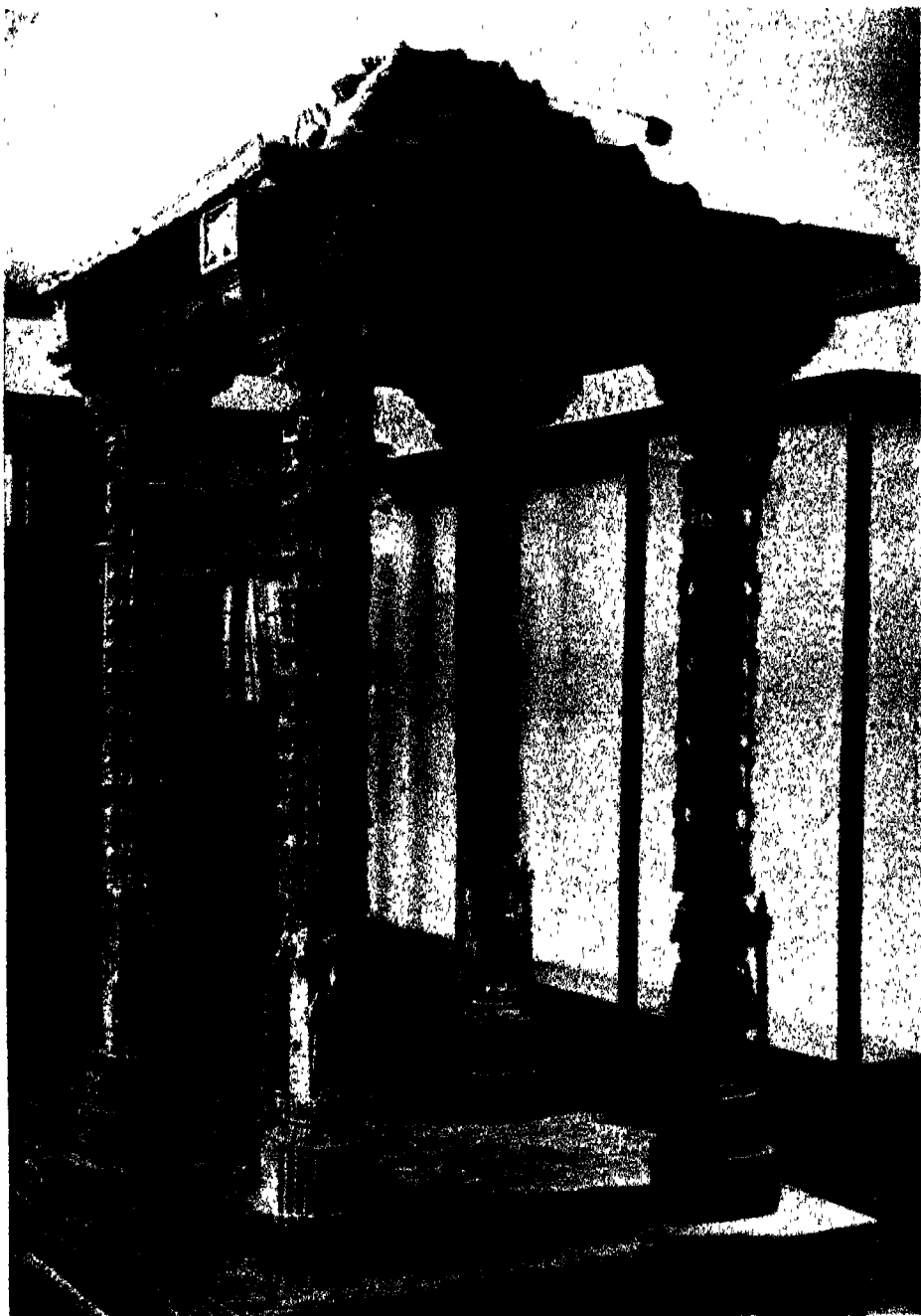
6·6 m. long, 3·3 m. broad and 3·1 m. high. It is supported by six columns and two pilasters, and, at present, is open in every direction. The central dome rises from an octagon on top of a square supported by four architraves measuring 3·3 m. The two wings have flat ceilings. The columns rise from very late Mughal bases and go over into late Gajarati capitals. The pillasters are decorated merely with rich friezes of lotus-roundels. The architraves around the central dome are covered with relief-panels showing some Jaina legends, those around the lateral ceilings with ornaments of various types and times, one with peacocks, others with single figures or panels representing Lakṣmī or Ambikā. The central dome, rising on top of two circles of stylized lotus-petals, is covered with multitude of single figures and relief-panels, some originally belonging to it, more, however, added at later dates. These show the usual figures of godlings playing musical instruments, females, processions (plate 295A), Dik-pālas, *apsarases* and heavenly dancers, Jaina saints being worshipped (plate 295B), etc.

The *maṇḍapa*, however, does not form one uniform work, but is the product of successive alterations, repairs and additions, most of which have developed organically one from the other. The whole structure can be reduced to two main phases, an older shrine of the late sixteenth and early seventeenth centuries, and a reconstruction in the sixties or seventies of the nineteenth century during the times of the Mahārājās Khande Rao (1856-70) and Malhar Rao (1870-75) of Baroda.

The Jaina stone and wooden temples are generally enclosed by a wall, the inner side of which has niches for the various Tīrthaṅkaras. The main temple is thus well-protected from rain and water. This peculiarity has tended to protect some of the wooden structures of Jaina temples to the present times by sheltering them from the onslaught of weather.

A Jaina shrine, like any Hindu temple, consists of two essential parts, namely, the *maṇḍapa* where the devotees congregate and the principal shrine where the deity is installed. It is the former of the two which shows profusion and details of carving and has given the greatest scope for expression in wood and stone. George Watt is of the opinion that 'a grammar of decorative art might, in fact, be written from the study of wood-carving alone, and the circumstance that the wood and stone-carvers belong to one and the same caste may be accepted as an additional evidence in favour of the gradual production of the one from the other and that at no very ancient date.'¹

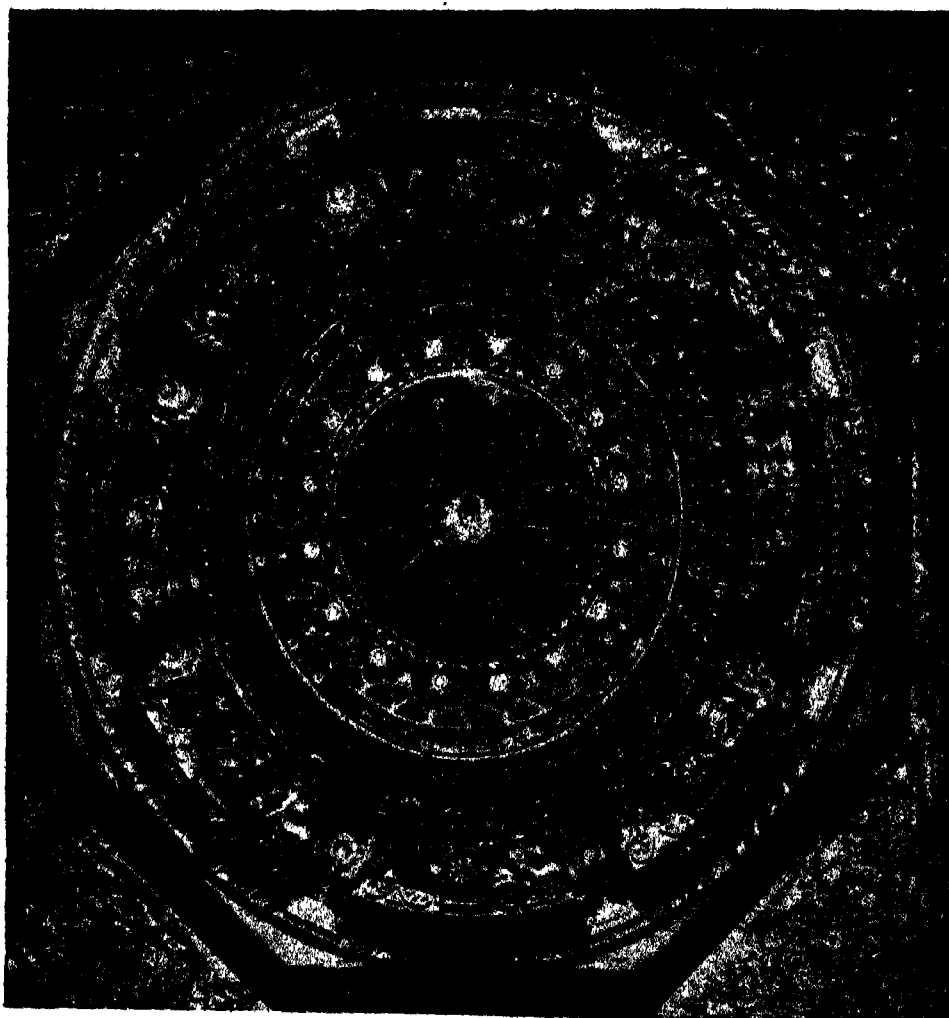
¹ George Watt, *Indian Art at Delhi*, Delhi, 1903, p. 100.



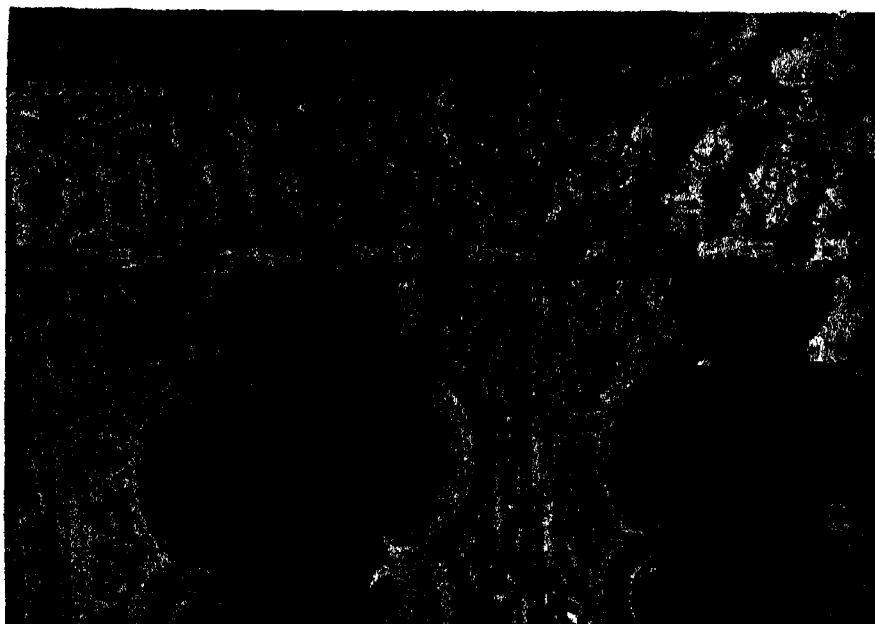
Gujarat : wooden *mandapa*



A. Gujarat : wooden *maṇḍapa* (plate 293), frieze of dance, music and other scenes



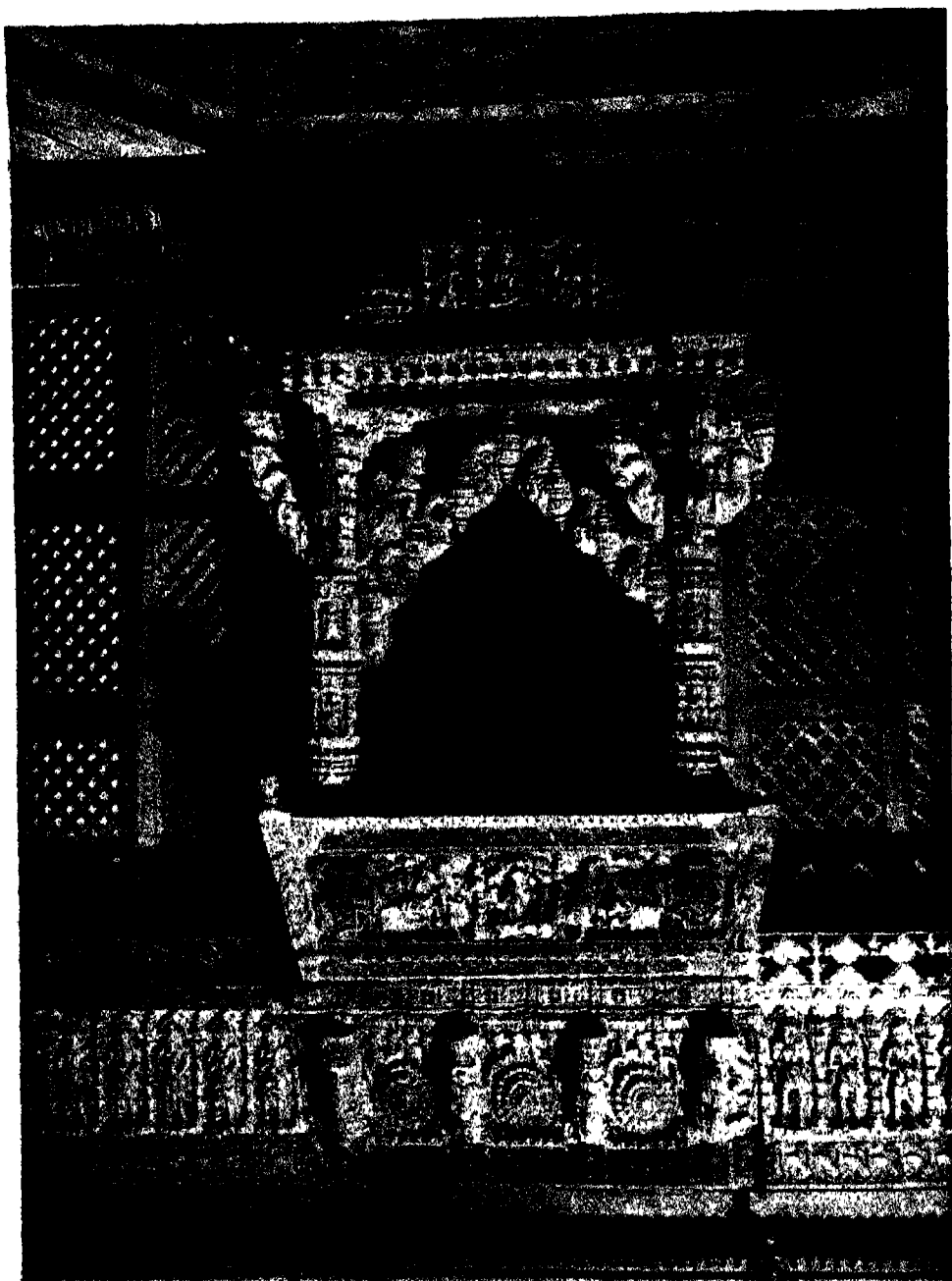
B. Gujarat : wooden *maṇḍapa* (plate 293), ceiling



A. Gujarat : a house-shrine, detail of a royal procession



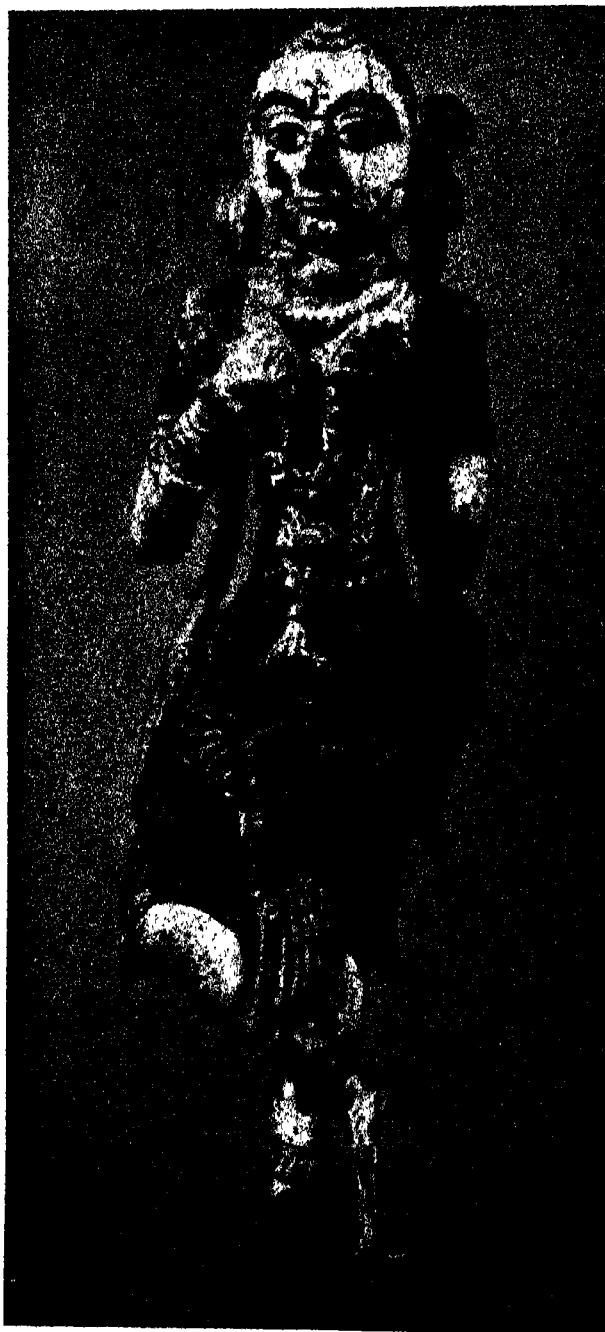
B. Gujarat : a house-shrine, an Ācārya welcomed by devotees



Patan : Wadi Pārśvanātha temple, *jharokhā*



Patan : Wadi Pārśvanātha temple (plate 296), detail



Gujarat : polychrome wooden *danseuse*



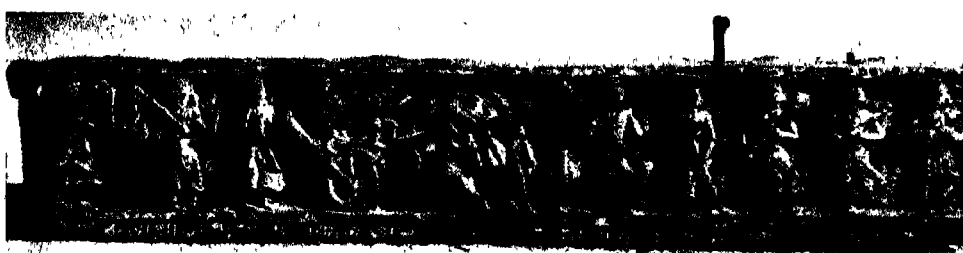
A. Gujarat : wooden nymph



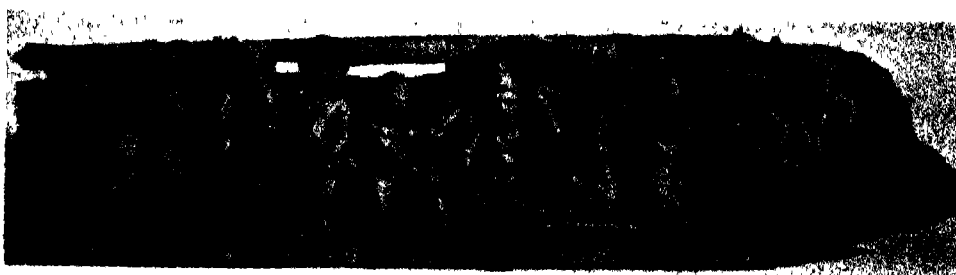
B. Gujarat : wooden nymph



A. Gujarat : frieze depicting welcome of Jaina monks



B. Gujarat : frieze depicting a procession



C. Gujarat : frieze depicting a royal procession

Most of the Jaina temples are the gifts of single wealthy individuals of the middle class and that is why these buildings are generally small and deficient in that grandeur of proportion that marks the buildings undertaken under royal command. It may, however, be also owing to this fact that their buildings are more elaborately finished than those of greater importance.

The *mandapa* is erected on a series of pillars which support a beautiful and exquisitely-carved dome on architraves and beams, all of which are elaborately ornamented. Every inch of the *mandapa*-portion is full of rich carvings. The dome is made circular by the arrangement of pillars, twelve in number, erected equidistant and bridged by architraves. Bracketed capitals and struts were further devices, which, while meeting the architectural needs of the edifice, provided a very fertile field for the presentation of the most ornate features of wood-carving.

One of the most exquisite examples of a wooden Jaina temple is provided by the Wadi Pārśvanātha temple from Patan, now housed at the Metropolitan Museum, New York. Built in 1594, it was in Patan's Zaverivad locality when Burgess and Cousens¹ carried out their survey of the architectural antiquities of northern Gujarat about the year 1890 but was later on acquired by the Metropolitan Museum. Its roof is in the form of a dome rising to the height of 3·4 m. and with a diameter 3·3 m. It is decorated in concentric circles with figures and bands of ornament and has a lotus-shaped pendant hanging from the apex. Eight large bracket-figures are placed at equal intervals round the inside. There are female musicians and dancers, and between each pair of these is a seated male figure with two attendants. There are the eight Dik-pālas under the dome and helping to support it are four balcony-windows, projecting inwards from each side of the apartment, which are very delicately worked (plate 296). Lower still is a dado running round the four walls and carved with musicians and dancers in niches, with rows of geese and other ornamented carvings below. The rosettes in the spaces between the brackets below the window-sills are rich and effective (plate 297).

SCULPTURE

The Jains believe that a sandalwood portrait-sculpture of Vardhamāna was carved in his life-time when he was meditating in his palace about a year

¹ James Burgess and Henry Cousens, *The Architectural Antiquities of Northern Gujarat*, Archaeological Survey of India, New Imperial Series, IX, London, 1903, p. 49.

prior to his renunciation.¹ In spite of the tradition, no wood-carvings in the round depicting Tirthankaras have been found so far. At what time the transformation from wood to stone or bronze took place it is difficult to say. But those who are conversant with the ritual of Tirthankara worship will immediately understand the reason for abandoning the wood-sculptures. The daily washing of images by water and milk, the application of sandal-paste, etc., do not allow the use of wooden sculptures for worship. However, subsidiary and allied carvings as part of architecture have a better continuity in wood and quite a few of these can be seen in different museums and private collections.

Most of such sculptures which once formed part of the architecture of Jaina *mandapas*, home-shrines and temples belong to the seventeenth to the nineteenth centuries, earlier examples having disappeared long ago because of the perishable nature of the material. All such examples share the following common features: (i) they are smaller in size when compared to their counterparts in stone; (ii) once detached from the structure, most of these look as if carved separately and independently; (iii) they are carved in such a way that one side, which was earlier attached to the architectural piece, is not finished properly; (iv) usually they are coloured; and (v) they come from one or the other parts of Gujarat and Rajasthan, thus inheriting the characteristic features of that region. The dry climate of the region helped in preserving these sculptures. To illustrate these points we will discuss here some of the Jaina wooden sculptures.

Almost all the Jaina *mandapas* have several beautifully-carved female figures, either playing on various musical instruments (fig. XXVI) or in various dance-poses (plate 298). Charming figures putting on anklets (*pāyal*) is yet another motif seen among these nymphs (fig. XXVII). Sometimes a miniature figure is seen imitating a bigger figure at its footsteps (plate 299A) or a mother is seen carrying her child in the typical Indian way (plate 299B). As already stated, almost all these examples were once coloured, some still retaining traces of paint. Although they were meant to be seen as part of *mandapas* (these come from more than one *mandapa*), they have been carved in round. However, their back lacks the finish of the front.

¹ U.P. Shah, *Studies in Jaina Art*, Banaras, 1955, pp. 4 and 5. The Buddhists too have a similar tradition, A.K. Coomaraswamy, *History of Indian and Indonesian Art*, New York, 1965, p. 43. [See above, pp. 4, 86.—Editor.]

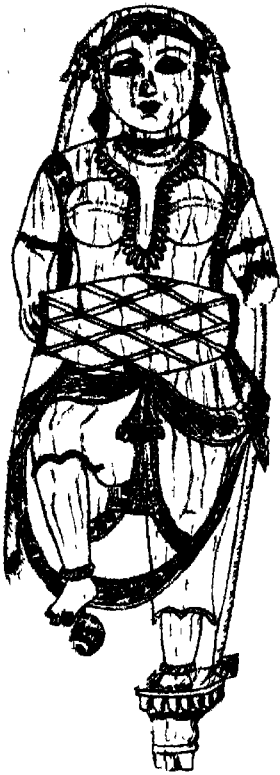


FIG. XXVI. Gujarat : wood-carving,
female musician



FIG. XXVII. Gujarat : wood-carving,
a nymph putting on anklets

Rectangular panels, once part of wooden shrines, are still more interesting as they provide us a peep into the contemporary life. One such panel shows Jaina monks (with cloth-pieces tied on their mouths) being greeted by villagers who are offering them numerous things (plate 300A). An equestrian figure, in the lower right corner, supervises the ritual and many other followers are seen bowing to the saints with folded hands. While one man is holding a garland, another stands by his side holding a *pūrṇa-kumbha* and rosary. A pair of dogs, seen in the lower right corner, provides a realistic touch to the whole scene.

It is interesting to note that Jaina wooden panels¹ often depict bullock-carts in their procession (plate 300B). These carts are always carved with an utmost care and show bullocks in walking-posture accompanied by figures in front and back. Yet another mode of travel in the ancient days, especially for the royal persons—the palanquin—also finds depiction on these panels. The example illustrated here (plate 300C) shows a royal couple seated in the

¹ Shah, *op. cit.*, pp. 5 and 8.

palanquin accompanied by elephant-riders in front and horse-riders in the rear, making it clear that the figures are royal indeed. The way the male figure has tightly held a support to hold his balance is noteworthy and shows the minute observation of the wood-carver. The pole-bearers have also been depicted with a rare sense of realism.

Another very interesting frieze showing the marriage-procession of Tirthankara Neminātha has recently been acquired by famous art-connoisseur of Bombay, Shri Haridas K. Swali. It is 2.28 m. long and 25 cm. high and still retains a thick coating of paint. From left to right, it shows two equestrian figures and a bullock-cart, trumpet-blower and drummer, a royal figure holding garlands in both hands accompanied by female figures, marriage-*mandapa*, house-scene, animals and a scene showing preparation of sweets for marriage. The *mandapa* scene showing piled-up pots, festive hangings and sacred fire is quite interesting and gives us a glimpse of sixteenth-seventeenth-century Patan (Gujarat), its probable date and place of carving. The other scene showing preparation of eatables is quite amusing. While two figures are busy stirring up some thing in a large bowl on fire, a figure is seen quietly picking up some sweets unnoticed from the rack near by.

CONCLUSION

The foregoing discussion shows the wide range and variety of Jaina wood-carvings. They not only help us to reconstruct the social history of the period but also fill up the lacunae of art-history. All these carvings, though small in size, reflect the tastes of their rich Jaina patrons who believed in embellishing every inch of space available on their house-shrines or temples. As a medium, wood lent its support to the carvers to carve highly decorative scenes, thereby preserving a rich heritage for posterity. Though mostly religious, these carvings provide us with interesting social gleanings of the contemporary life. In wood-carvings, the Jaina patrons took a lead over their Hindu or Buddhist counterparts.

V. P. DWIVEDI



Part VIII
EPIGRAPHIC & NUMISMATIC SOURCES

CHAPTER 33

INSCRIPTIONS

THE EARLIEST IMPORTANT EPIGRAPHIC RECORD IN THE HISTORY OF JAINISM in east India, which was the birth-place of the faith, is the Hāthi-gumphā cave-inscription on the Udayagiri hills near Bhubaneswar,¹ which says, *inter alia*, that the Cedi king Khāravela (second or first century B.C.) brought back to his capital the Kalinga-Jina that the Nanda king had taken away to Magadha. Other inscriptions on the same hill say that the ruler and other royal personages of his family excavated cave-dwellings at the place for Jaina monks.² Two inscriptions³ assignable to the same period from Pabhosa in Allahabad District refer to the excavation of a cave-dwelling for the Kāśyapiya Arahantas (i.e. Jaina monks who were followers of Kāśyapa or Vardhamāna) by Āśāḍhasena.⁴

Mathurā in Uttar Pradesh was a centre of Jainism in the early centuries of the Christian era.⁵ In fact, an area called the Kankālī-ṭilā of the city originally contained a number of Jaina structures including a Jaina *stūpa*. Several images and architectural pieces found in the area are inscribed. An inscription (plate 301A) on an important sculpture of this group, with a lady attended by a pair of women, says that in the year 72 of Mahākṣatrapa Śoḍāsa, this piece was donated by a certain Āmohinī.⁶ If the year 72 is ascribed to the Vikrama era, the date of the sculpture is A.D. 15. The lady in the sculpture is identified as queen Trisālā, the mother of Tirthaṅkara Vardhamāna.⁷ Another beautiful sculpture with an inscription dated in Śaka year 54 or A.D. 132 represents the goddess Sarasvatī⁸—perhaps the earliest representation of the goddess. A

¹ D.C. Sircar, *Select Inscriptions bearing on Indian History and Civilization*, I, Calcutta, 1965, pp. 213 ff.

[² See above, chapter 7.—Editor.]

³ *Epigraphia Indica*, II, 1893-94, pp. 242-43.

[⁴ See above, p. 10, n. 4.—Editor.]

[⁵ See above, chapter 6.—Editor.]

⁶ H. Lüders, *List of Brāhmī Inscriptions*, 1912, no. 59.

⁷ V.S. Agrawala, *A Short Guide-book to the Archaeological Section of the Provincial Museum, Lucknow, Allahabad*, 1940, p. 5.

⁸ Lüders, *op. cit.*, no. 54. [See above, p. 67 and plate 20.—Editor.]

number of images of Tirthaṅkaras, particularly Vardhamāna,¹ with inscriptions dated in several years of the Śaka era were found in the *stūpa*-area. Their iconography is stereotyped, with only a wheel carved on the pedestal. Another class of antiquities consists of *āyāga-paṭas* or tablets of homage,² of which quite a few are also inscribed.

During the Gupta period Jainism was not much encouraged in northern, eastern and south-eastern parts of India. Nevertheless, it continued to have votaries amongst the people of these regions. Three stone images of Tirthaṅkaras recently discovered at Durjanpur near Vidiśā, with inscriptions³ saying that they were caused to be made by Mahārājādhirāja Rāmagupta, testify not only to the historicity of this early Gupta ruler but also to the local prevalence of the religion patronized by royalty. These images representing the Tirthaṅkaras Candraprabha, Puṣpadanta and Padmaprabha, being in the typical Gupta style of sculpture, are interesting examples of this art belonging to the end of the fourth century.⁴

The next important epigraph throwing light on Jaina works of art of this period is the inscription⁵ in Cave 20 in the Udaigiri hill near Vidiśā. It is dated in the Gupta year 106 (A.D. 425-26) in the reign of Kumāragupta and records the installation of the image (now missing) of Pārśvanātha (*Jinavara-Pārśva-samjñikām Jin-ākṛtim*) at the mouth of the cave, endowed with serpent's hoods. Another inscription⁶ dated in the Gupta year 113 (?) of the same reign-period is on a Jaina image discovered in Mathurā and now in the Lucknow Museum. A grey-sandstone column with five beautiful figures probably representing the five Tirthaṅkaras, Ādinātha, Śāntinātha, Neminātha, Pārśvanātha and Mahāvīra, was discovered at Kahaum in Gorakhpur District. It bears an inscription⁷ dated in the Gupta year 141 (A.D. 460-61) in the reign of Skandagupta. It records that a certain Madra set up five stone images of Ādi-kartṭas or Tirthaṅkaras, apparently the five images in the niches of the column. A copper-plate inscription⁸ from Paharpur in Rajshahi District (Bangladesh), dated in the Gupta year 159 (A.D. 479), reveals that there was a

¹ *Ibid.*, nos. 16, 17, 18, 28 and 74.

² See above, plates 1, 2B, 14, 15 and 16.—Editor.]

³ G.S. Gai in *Epigraphia Indica*, XXVIII, part I, Jan. 1969, pp. 46-49.

⁴ See above, chapter 12.—Editor.]

⁵ J.F. Fleet, *Inscriptions of the Early Gupta Kings*, *Corpus Inscriptionum Indicarum*, III. Calcutta, 1888, p. 258.

⁶ D.R. Bhandarkar, *List of North Indian Inscriptions*, no. 1268.

⁷ Fleet, *op. cit.*, pp. 66-67.

⁸ K.N. Dikshit in *Epigraphia Indica*, XX, 1929-30, pp. 59-64.

Jaina monastery at Vata-Gohāli, to which a Brāhmaṇa donated some land for the worship of the divine Arhats there and which was presided over by the Śramaṇācārya Guhanandin belonging to the Pañca-stūpa-nikāya of Kāśī (i.e. Vārāṇasī).

Deogarh, in Jhansi District, possesses a rich collection of Jaina works of art, many of them inscribed. About forty Jaina temples¹ and as many as four hundred Jaina epigraphs bearing dates ranging from the ninth century onwards are known from this place.² The earliest of them dated in Vikrama year 919 and Śaka year 784 (A.D. 862) is a pillar-inscription belonging to the time of the Pratihāra king Bhoja, recording the creation and erection of the pillar in question in front of the temple of Śāntinātha on the Lacchagira (modern Deogarh). From other records of the place we come to know that the temples there contained *dvāras* (entrances), *stambhas* (pillars), *śālās* (halls) and *maṇḍapas* (court). There were also *pādukās* (footprints) of both Tirthaṅkaras and Ācāryas, set up by individuals. In front of the temples of the Jinas were set up *māna-stambhas* or pillars of homage bearing miniature figures of Tirthaṅkaras or other deities of Jainism.

Most of the Deogarh inscriptions are found on the pedestals of images. Often they are associated with the *lāñchanas* or distinguishing-marks of the respective Tirthaṅkaras, like the deer of Śāntinātha, *kalāṣa* of Mallinātha, horse of Sambhavanātha, lotus of Padmaprabha, bull of Ādinātha and so on. At times, the inscriptions themselves contain the names of the Tirthaṅkaras like Rṣabha, Pārśva, Candraprabha, etc. A *sarvatobhadra-pratimā* or *caumukha* is labelled as *caturmukha-sarva-deva-saṅgha*. Among the other images bearing labels mention may be made of those of Purudeva, Gobhaṭa, Cakreśvarī, Padmāvatī-devī, Sarasvatī and Mālinī.

Jaina scriptures associate each of the Tirthaṅkaras with his own Yakṣa and Yakṣī whose names are specified.³ In the figures of the Jinas on the wall of the main temple (12) at Deogarh, the Yakṣīs are represented and labelled. Interestingly, however, their names as given on the labels do not always follow either the Digambara or the Śvetāmbara canons. This feature makes these figures all the more useful for the purpose of the study of Jaina iconography, particularly in view of the fact that a label-inscription bears the date of Vikrama year 1126 (A.D. 1069-70). The names of the Yakṣīs according to the labels are

[¹ See above, chapter 14.—Editor.]

[² *Annual Report on Indian Epigraphy 1955-56 to 1959-60*, and 1970-71 (unpublished); *Annual Progress Report, Archaeological Survey of India, Northern Circle, 1915, 1916, 1918*.

[³ For the list according to the Digambara and Śvetāmbara traditions, see above, pp. 14-16.—Editor.]

as follows: Bhagavati Sarasvati (of Abhinandana); Sulocanā (of Padmaprabha); Mayūravāhini (of Supārśvanātha); Sumālinī (of Candraprabha); Bahurūpi (of Puṣpadanta); Śrīyādevī (of Śītala); Vahnī (of Śreyāṁsa); Abhaṅgaratna (Ābhogaratnā ?) (of Vāsupūjya); Sulakṣaṇā (of Vimala); Anantavīryā (of Ananta); Surakṣitā (of Dharma); Śrīyādevī (of Śānti); Ādrakarabbi (of Kunthu); Tārā-devī (of Ara); Himāvati (of Malli); Siddhai (of Munisuvrata); Hayavai (of Nami); and Aparājītā (of Vardhamāna). The other names, however, follow the canonical ones.

Jainism flourished to some extent during the time of the Kacchapaghātas of Gwalior. This is testified by an inscription¹ dated in the Vikrama year 1034 (A.D. 977) engraved on the pedestal of a Jaina image from Gwalior in the reign of the king Vajradāman. On a pillar in a Jaina temple at Bayana in Bharatpur District, now used as a mosque, there is an inscription² belonging to the Vikrama year 1100 (A.D. 1044) of the time of the king Vijayādhiraḥja (Vijayapāla?). At Dubkund, District Morena, is an inscription³ dated in the Vikrama year 1145 (A.D. 1088) in a ruined Jaina temple. Belonging to the time of Vikramasimha, the last-known prince of the Kacchapaghāta dynasty, it describes the temple as very tall and whitewashed with thick lime-solution (*vara-sudhā-sāndra-drav-āpāṇḍuram*). It further states that the moon is the *cihna* of Tīrthaṅkara Candraprabha and refers to Śruta-devatā or the goddess of learning as *paṅkaja-vāsini* or 'residing on lotus' (compare Brāhmaṇical Sarasvati described as *sveta-padmāsanā*).

That the Jainas in the Kalacuri kingdom had their own temples and images is testified to by the colossal standing Śāntinātha image at Bahuriband in Jabalpur District. The inscription on it, of the time of king Gayā-Karṇa of the first half of the twelfth century, records the erection of a beautiful temple of Śāntinātha and the creation of a very beautiful and excessively white canopy (*vitāna*), obviously over the image.⁴

The inscription of the Candella king Dhaṅga in the Pārśvanātha temple at Khajuraho⁵ does not furnish any particulars for our study. But the one on the

¹ *Journal of the Asiatic Society of Bengal*, XXXI, 1882, p. 393.

² *Indian Antiquary*, XIV, 1885, p. 10.

³ *Epigraphia Indica*, II, pp. 237 ff.

⁴ V.V. Mirashi, *Inscriptions of the Kalachuri-Chedi Era*, *Corpus Inscriptionum Indicarum*, IV, Ootacamund, 1955, pp. 310-11.

⁵ *Epigraphia Indica*, I, 1892, pp. 135-36.

on the installed image makes it likely that it was of Tirthaṅkara Sambhava. Numerous late medieval Jaina images bearing dated inscriptions on their pedestals have been discovered in various places in Madhya Pradesh. The inscriptions record the installation of the different Tirthaṅkaras. For example, an epigraph¹ from Gudar in Shivpuri District, dated in the Vikrama year 1206 (A.D. 1149), refers to the installation of the images of Śāntinātha, Kunthunātha and Aranātha. Several Jaina images, each bearing on its pedestal an inscription² mentioning its installation on the same date, viz. the Vikrama year 1390 (A.D. 1333), Caitra śu. 15, Thursday, are known from Dhanaicha in Morena District. Jainism flourished during the rule of the later Tomara dynasty of Gwalior. This is known from inscriptions on the pedestals of Jaina images found in Gwalior dated in the Vikrama year 1510 (A.D. 1453) in the time of the king Dūṅgarasimha,³ and others dated in the Vikrama year 1525 (A.D. 1468), etc., in the reign of Kirttisimha.⁴

An inscription on the pedestal of a broken Jaina image found in the Śiva-Vaidyanātha temple at Kīra-grāma in Kangra District is dated in the Vikrama year 1296 (A.D. 1240) and records that the image referred to as the *mūla-bimba* was placed in the temple of Mahāvīra at Kīra-grāma itself.⁵ Since the premises where the pedestal is at present found are of a Śiva temple, it was probably brought from its original shrine, not found now.

Gujarat and Rajasthan were also great centres of Jainism and many examples of Jaina works of art are found in this region. The Junagadh inscription⁶ of Rudrasimha of the second century A.D., found in a cave bearing peculiarly Jaina symbols like the *svastika*, *bhadrāsana*, *mīna-yugala*,⁷ and the seventh-century Jaina caves at Dhank with sculptures of Tirthaṅkaras Rṣabha, Pārśva, Mahāvīra and others,⁸ point to the early prevalence of Jainism in the Gujarat region. The Pratīhāra king Kakkuka is known to have built a Jaina temple at Ghatiyala near Jodhpur in the Vikrama year 918 (A.D. 861).⁹

¹ H.V. Dwivedi, *Gwalior Rājya ke Abhilekha* (in Hindi), Gwalior, 1947, no. 72.

² *Ibid.*, nos. 196-210.

³ *Ibid.*, pp. 276-77.

⁴ *Ibid.*, pp. 291-302.

⁵ *Epigraphia Indica*, I, pp. 97 ff., 119.

⁶ A.M. Ghatge in *The Age of Imperial Unity*, ed. R.C. Majumdar and A.D. Pusalker, Bombay, 1960, p. 418.

[⁷ See above, chapter 8.—Editor.]

⁸ Ghatge, *op. cit.* [See above, chapter 13.—Editor.]

⁹ *Journal of the Royal Asiatic Society*, 1895, p. 516.

Nevertheless, it was only from the beginnings of the eleventh century that Jainism began to strike deep roots in these regions, chiefly through the patronage of the Caulukya rulers and their officers. And thenceforward, down the centuries, there cropped up in that wide region a number of important Jaina strongholds, among them Mount Abu, Achalgarh, Satrunjaya, Sarotra, Taranga, Girnar, Jalor, Udaipur, Jaipur, Palitana, Pali, Nadlai and Ranakpur being well-known for their architectural wealth. In these and in other centres possessing Jaina monuments, there exist hundreds of inscriptions, ranging in date from the beginning of the eleventh to the eighteenth centuries, which, when studied together, provide an almost complete picture of the history of Jaina monuments and sculpture in Gujarat and Rajasthan.

The above statement cannot be better substantiated than by instancing the famous Jaina temple complex of Mount Abu, fittingly known by the causal name of Dilwādā (from *Deva-kula-vāṭaka*). The five famous temples here, of the Śvetāmbara sect, viz., the Vimāla-vasatī, the Lūṇa-vasatī, the Pittalhara temple, the *caturmukha* or Kharatara-vasatī and the Mahāvīra-svāmin temple contain numerous inscriptions which give us detailed and dated information pertaining to the founding of these temples, to renovations carried out, to additional structures put up and to the installation and consecration of images therein.

Thus, we learn from inscriptions *in situ* that the Vimāla-vasahikā was built and dedicated to Ādinātha in the Vikrama year 1088 (A.D. 1031-32),¹ that the Ādinātha-samavasaraṇa in the Hasti-śālā of the temple was put up in the Vikrama year 1212 (A.D. 1155-56),² that the *vasahikā* was renovated in parts, once in the Vikrama year 1206 (A.D. 1149), again in the Vikrama year 1308 (A.D. 1251-52) and for a third time in the Vikrama year 1378 (A.D. 1321-22, plate 341B),³ and that a number of subshrines, niches and (single and groups or panels of) idols were installed in the different parts of the temple through the centuries.

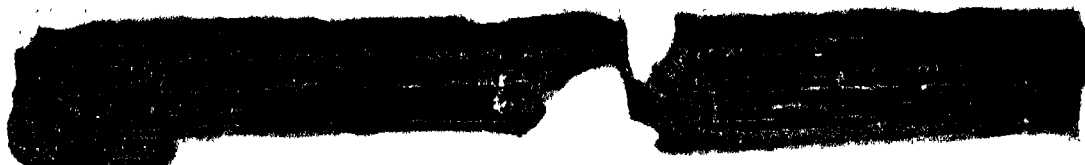
An inscription⁴ in the Lūṇa-vasahikā, which refers to the consecration of that temple in the Vikrama year 1287 (A.D. 1230-31), describes the architecture of the temple in the following words :

¹ *Śrī-Arbuda-Prācīna-Jaina-Lekha-Sandoha*, II, no. 1.

² *Ibid.*, no. 229.

³ *Ibid.*, nos. 72, 184, 36.

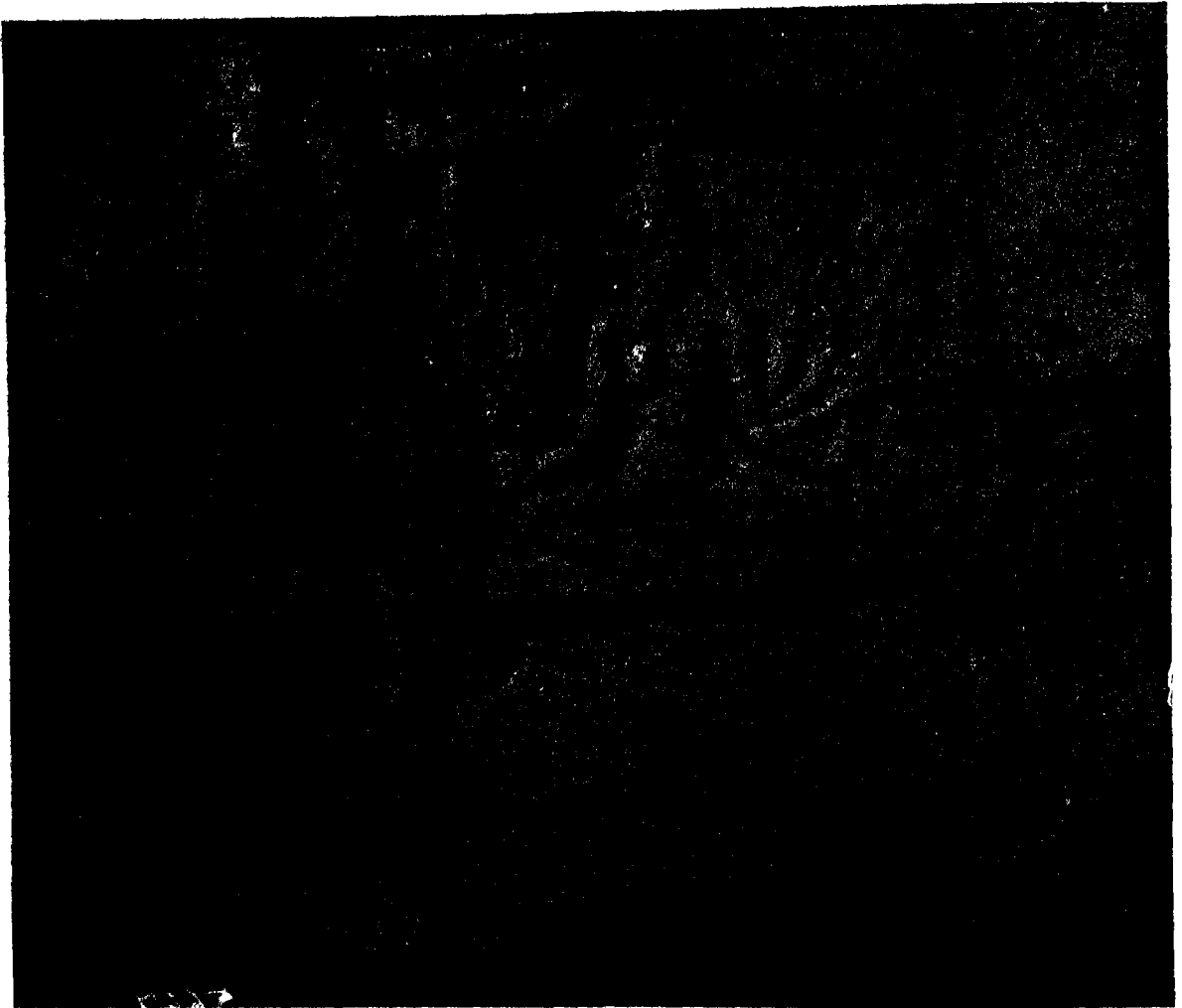
⁴ *Ibid.*, no. 250.



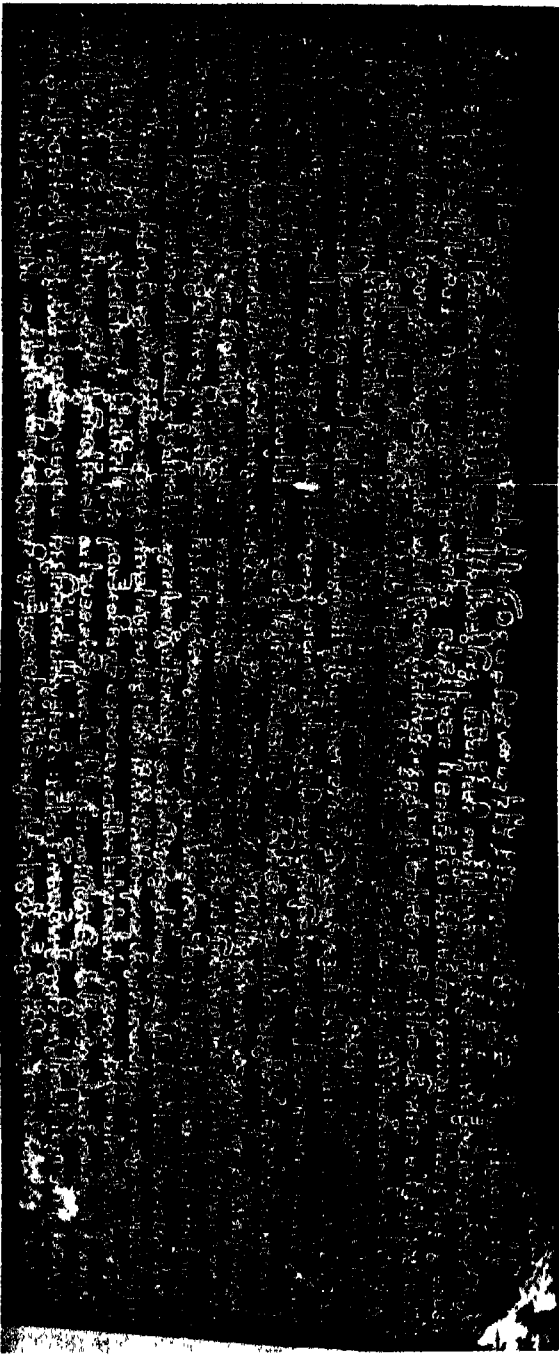
A. Mathurā : inscription of the reign of Śoḍāsa, year 72



B. Mount Abu : Vimala-vasahi temple inscription, Vikrama year 1378



Kurikyal : rock-cut Cakreśvari with inscription below



Aihole : Meguti temple inscription, Śaka year 556



Tirunatharkunru : Vaṭṭeluttu inscription



Sravanabelgola : inscriptions on the sides of the Gommaṭa statue

*Tejapāla iti kṣitihāra-sacivaḥ śamkhojvalābhīḥ śilā-
śreṇībhiḥ sphuraḍ-iṇḍu-kuṇḍa-ruciraṁ Nemiprabhor maṇḍiram/
uccaṭṭr-maṇḍapam agrato Jina-var-āvāsa-dviparṇcāśataṁ
tat-pārśveṣu balānakam ca purato niṣpādayāmāsivān||*

We learn from another inscription¹ that the Neminātha-mahātīrtha of this temple-complex was built by the minister Tejapāla in the Vikrama year 1257 (A.D. 1200-01), and other inscriptions reveal that he was responsible for the construction of a number of subshrines and niches in that temple. According to a third inscription,² in the Vikrama year 1293 (A.D. 1236-37) a number of subshrines, niches and idols were added to the Lūṇa-vasahikā. The same record informs us of similar additions made to the Jaina temples at Satrunjaya, Jāvālipura, Taranagarh, Aṇahillapura, Vījāpura, Lāṭāpalli, Prahlādanapura, Nāgapura and Arbudācala itself.

Again, an inscription³ at Jalor informs us that the Kuvara-vihāra, built in the Vikrama year 1221 (A.D. 1164) by Caulukya Kumārapāla, was renovated in the Vikrama year 1242 (A.D. 1185) by Cāhamāna Samarasimha, that in the Vikrama year 1256 (A.D. 1199) a golden flagstaff was installed on the *mūla-śikhara* and that in the Vikrama year 1262 (A.D. 1205) a golden *kalāṣa* was installed in the *madhya-maṇḍapa*.

While referring to the temples by such synonymous terms as *caitya*, *vasati*, *harmya*, *mandira*, *veśma*, *vihāra*, *bhuvana*, *prāsāda*, and *sthāna*, these inscriptions provide useful and reliable data, mostly dated, on the construction and renovation of shrines or subshrines either singly (*deva-kulikā*, *caturmukha-deva-kulikā*, *ālaya-rūpa-deva-kulikā*, *mahā-tīrtha*, *tīrtha*, *deharī*) or in groups (*deva-kulikā-dvayaṁ*, *deva-kulikā-trayaṁ*, etc.), in some cases highlighting their architectural features (*bimba-daṇḍa-kalāś-ādi-sahitā deva-kulikā*). Quite a number of these records give information on the repairs carried out to these temples either in full or in part (*vihāra-jīrṇoddhāra*, *tīrtha-samuddhāra*, *tīrthoddhāra*, *caitya-jīrṇoddhāra*, etc.). The construction of hundreds of niches, either singly (*khattaka*) or in groups (*khattaka-dvayaṁ*, etc.) is alluded to in a number of these inscriptions. Most of the inscriptions, however, pertain to the making, installation and consecration of images, either singly (*pratimā*,

¹ *Ibid.*, no. 260.

² *Ibid.*, no. 352.

³ *Jaina Inscriptions*, collected and compiled by Puran Chand Nahar, part I, Calcutta, 1918, p. 239.

mūrti, bimba) or in groups (*Jina-yugalaṃ, Jina-yugala-dvayaṃ, Jina-yugala-yugmaṃ, Jina-yugmaṃ, mūrti-yugmaṃ, tri-tīrthikā, pañca-tīrthikā, caturviṃśati-paṭṭa, cauviśi-paṭṭa, dvāsapṭati-Jina-paṭṭikā, dvi-sapṭati-Tīrthāṅkara-paṭṭa, 96-Jina-paṭṭikā*, etc.). In many instances these images are described as endowed with *parikara* (i.e. *aṣṭa-mahāprātihārya*) attributes. In quite a few cases, the material and size of the images are also specified (e.g., *108-maṇa-pramāṇaṃ sa-parikaraṃ prathama-Jina-bimbam, pittala-maya-41-aṅgula-pramāṇa-prathama-Jina-mūla-nāyaka-parikare śrī-Śīṭalanātha-bimbam, nava-phana-Pārśvanātha-bimbam*, etc.).¹ Inscriptions also record the making of holy footprints (*pādukā, pādukā-stūpaḥ, stūpa-sahitāḥ pādukāḥ*)² *siddha-cakra*,³ etc.

Quite a few inscriptions also reveal the names of the architects and sculptors who were responsible for the construction of the temples and the making of the images. For instance, we are told in an inscription⁴ that the Trailokyadīpaka-caturmukha-vihāra built at Ranakpur in the Vikrama year 1496 (A.D. 1439) was the work of *sūtra-dhāra* Depāka. The famous image of Rṣabhanātha in the Pittalhara shrine was the work of *sūtra-dhāra* Deva, son of *sūtra-dhāra* Maṇḍana.⁵ The large bronze image of Ādinātha in the *caturmukha* shrine at Achalgarh was made in the Vikrama year 1566 (A.D. 1509) by *sūtra-dhāra* Haradāsa, son of *sūtra-dhāra* Arbuda.⁶

To sum up, it may be safely asserted that the Jaina inscriptions found in hundreds all over Gujarat and Rajasthan are an essential aid to the proper understanding of the history of Jaina art and architecture of western India, particularly from about the beginning of the eleventh century.

Southwards, in Andhra Pradesh, Jainism did not find a congenial soil for thriving. Though in different parts of this region ruins of some Jaina temples and specimens of sculpture, especially those representing Tīrthāṅkaras, are met with,⁷ they are not interesting from the point of view of art or iconography. Only a few inscribed monuments and images are known from this part. However, from at least the seventh century, the religion did have votaries here, who built

¹ *Śrī-Arbuda-Prācīna-Jaina-Lekha-Sandoha*, II, nos. 408, 410, 449, 454, 455.

² *Arbudācala-Pradakṣiṇa-Jaina-Lekha-Sandoha*, Abu, V, nos. 258 ff.

³ *Epigraphia Indica*, II, p. 77.

⁴ Nahar, *op. cit.*, pp. 165-66.

⁵ *Śrī-Arbuda-Prācīna-Lekha-Sandoha*, II, no. 408.

⁶ *Ibid.*, no. 473.

⁷ S. Gopalakrishnamurthy, *Jain Vestiges in Andhra*, Andhra Pradesh Government Archaeological Series, Hyderabad.

temples to the Arhats. Thus, a copper-plate inscription¹ of the time of the Eastern Cālukya king Viṣṇuvardhana III records the renewal of the grant of the village of Musinikoṇḍa which had been earlier granted to a Jaina temple called Naḍumba-vasadi at Vijayawada by Ayyana-mahādevī, the queen of Kubja-Viṣṇuvardhana, the founder of the dynasty.

Danavulapadu in Cuddapah District was a centre of Jainism, and there were Jaina temples and images noted for their beautiful workmanship. Some of these images and a few pieces of architecture from this place are on show in the Government Museum, Madras. Two pillars, a water-chute and some *niṣīdika*-stones are inscribed. One of the epigraphs² of the time of the Rāṣtrakūṭa king Indra III records that the king caused a water-chute to be made for the ablution of Śāntinātha. The outer edge of this chute bears a series of bas-relief sculptures notable for interesting movements and beautiful depiction of men and animals, representing some contemporary event.

Of about the middle of the tenth century, belonging to the time of the Vemulavāḍa Cālukya feudatories of the Rāṣtrakūṭas, some Jaina sculptures were found near a place called Kurikyal in Karimnagar District. One of them represents the image of Yakṣī Cakreśvarī, the attendant of Ādinātha. Below this image is an inscription³ of Jinavallabha, brother of the famous Kannaḍa poet Pampa (*circa* A.D. 950), stating that these images were caused to be made by this Jinavallabha (plate 302).

The time of the Eastern Cālukya Amma II witnessed a significant growth in the building of Jaina temples. One such Jaina temple called Kaṭakābharaṇa-Jinālaya was built by Durgarāja at Dharmavaram, and he granted to it a village to provide for worship in it, as is known from a copper-plate inscription.⁴ Another copper-plate grant⁵ of this king's time records that some gifts were made to two Jaina temples of Vijayawada. Another Jaina temple called Sarvalokāśraya-Jina-bhavana was also erected during this king's reign due to the efforts of a lady.⁶ At Ujjala in Mahbubnagar District, there is an inscription⁷ recording gifts to Cenna-Pārśvadeva of the Baddi-Jinālaya in the

¹ *Annual Report on South Indian Epigraphy, 1916-17*, copper-plate 9.

² *Ibid.*, 1905, no. 331.

³ *Prabuddha Karpāṭaka* (in Kannaḍa), 53, 4, pp. 73-83.

⁴ *Annual Report on South Indian Epigraphy, 1906-07*, copper-plate 7.

⁵ *Ibid.*, 1908-09, copper-plate 8; *Epigraphia Indica*, XXIV, 1937-38, p. 268

⁶ *Epigraphia Indica*, VII, 1902-03, p. 177

⁷ *Telangana Inscriptions*, Hyderabad, II, no. 35.

fort at Ujjili. This temple, which was probably made of brick, appears to be now used by Virāśaivas.¹

Jainism was popular in the early part of the history of the Vijayanagara empire. Several temples of Jaina Tīrthaṅkaras and *māna-stambhas* of beauty were put up then. At Hampi (ancient Vijayanagara), the capital of the empire itself, there are quite a few Jaina temples. One of them may be the one erected, according to an inscription² dated Śaka 1289 (A.D. 1367), by Irugapa-voḍeya in the reign of Bukka I. Probably the same individual constructed another temple called *caityālaya* in Śaka 1307 (A.D. 1385) in the reign of Harihara II according to an inscription.³ Irugapa's brother Immaḍi-Bukka, a *mantrin* under the same ruler, constructed a *caityālaya* with an image of Kunthu-Tīrthaṅkara, at Kurnool in 1395.⁴ Devarāya II himself is stated to have built a *caityāgāra* of Pārśvanātha in Śaka 1348 (A.D. 1426) at Vijayanagara. These temples are noted for their superstructure which is of the shape of a stepped-pyramid. Besides, the doorways in them have a pot-bellied Yakṣa at the bottom of the jambs on either side. There is usually a Gaja-Lakṣmī figure as *lalāṭa-bimba* on the lintel of their doorways. No figure-sculptures or friezes of sculptures are seen adorning the walls of these temples.

In Tamil Nadu the earliest Jaina monuments are those which consist of dressed beds with raised pillow-like mouldings or merely dressed surface on the ground under an overhanging rock in the numerous natural caves and caverns in the inaccessible areas, mostly in the southern Districts.⁵ These beds and some of the brows of the caves contain Brāhmī inscriptions in Tamil language which make mention of *pāli*, *adittānam*, etc., and they range in date from the third century B.C. to the third century A.D.⁶ We do not come across any Jaina vestiges in Kerala during the period. The next epigraphical reference to a Jaina monument is afforded by the Tirunatharkunru (South Arcot District) inscription⁷ of about the sixth century (plate 304A). It states that it is the *niśidīkai* of Candranandi-āśiriyar (*ācārya*) who died by fasting for fifty-seven days. There are twenty-four rock-cut sitting Jaina images, probably representing the Tīrthaṅkaras, on top of the rock at the place.

¹ Gopalakrishnamurthy, *op. cit.*, p. 61.

² *Annual Report on South Indian Epigraphy*, 1918, p. 66.

³ *Ibid.*, 1889, Feb. 3.

⁴ *Ibid.*, 1936, p. 32.

[⁵ See above, chapter 9.—Editor.]

⁶ I. Mahadevan, *Corpus of Tamil Brāhmī Inscriptions, Seminar on Inscriptions*, Madras, 1966.

⁷ *South Indian Inscriptions*, XVII, 1, frontispiece.

In the interval Jainism was favoured by the Kaṭabhras and later under their political successors, the Pallavas and the Pāṇḍyas. The most important and perhaps the earliest extant monument is in the famous city of Kāñci, known to have been a centre where all the religions flourished. This monument is a temple dedicated to Vardhamāna to which the people of the district made a grant of land in the reign of Pallava Siṃhavarman (early sixth century), the father of Siṃhaviṣṇu.¹ Various parts of this temple, except the central shrine, of which the date of foundation is not recorded, are referred to in later inscriptions.²

One of the earliest full-fledged monuments belonging to this period is referred to in the inscription from Kil-Sattamangalam in Wandiwash Taluk in North Arcot District.³ The monument, another temple, is no longer extant, but it existed in 743-44 in the fourteenth year of Nandivarman Pallavamalla. Another inscription from the same place belongs to the time of Pallava Kampa-varman (second half of the ninth century). It records the renovation of the *paḷḷi* and the *pāḷi*, the construction of a *mukha-maṇḍapa* for the *paḷḷi* and a shrine for Iyakki-Paḍāri (*Yakṣi-Bhaṭāri*) and the gift of a big bell to the *paḷḷi*—all by Mādevi, the wife of Kāḍakadiyaraiyar, a feudatory of the Pallava king. The differentiation between *paḷḷi*, which was the name of the entire complex, and *pāḷi* which is obviously derived from ancient *pāḷi* of the Brāhmi inscriptions and should refer the resting-place of the ascetics, i.e. the monastery—a sophisticated development from the simple remote cave-dwelling of the early Jainas—is noteworthy. This *paḷḷi* is called Vimalaśrī-Ārya-Tīrtha-paḷḷi in an inscription of Coḷa Rājaraḷa I, from the same place. A similar instance can also be noticed in the Jaina Appāṇḍanātha temple at Tirunarungondai in South Arcot District. In the absence of the monument, the nature of the *mukha-maṇḍapa* or the shrine (*koyil*) of Iyakki (*Yakṣi*) cannot be known. The provision of a separate shrine for Yakṣi-worship is, however, known from the Tiruppamalai (Pancapandavamalai, Walajah Taluk, North Arcot District) inscription referring to the cutting of the figure (*paḍimam*) of the Ponggiyak-kiyār (Sanskrit Hemā-Yakṣi) in the fiftieth year (A.D. 780) of Nandivarman Pallavamalla.⁴ This is a rock-cut image, whereas the one from Kil-Sattamangalam is a structural temple. There is a still earlier reference to the

¹ *Transactions of the Archaeological Society of South India*, 1958-59, pp. 41 ff.; *Annual Report on Indian Epigraphy*, 1958-59, appendix A, no. 10.

² *South Indian Inscriptions*, IV, nos. 363 and 368; *Annual Report on South Indian Epigraphy*, 1923, no. 98.

³ *Annual Report on Indian Epigraphy*, 1968-69, nos. B 219-25.

⁴ *Epigraphia Indica*, IV, 1896-97, pp. 136-37.

installation of a Yakṣi image on the hill at Tirumalai in Polur Taluk in North Arcot District. One of the inscriptions there refers to the Yakṣi installed by Adigaimāṇ Elini and renovated by his descendant in the twelfth century.¹ Since the date of Elini is difficult to know, the date of the original installation cannot be ascertained.

With the arrival of the Jaina Ācārya Ajjanandi on the scene in the ninth century, there was a notable revival of Jaina activities all over Tamil Nadu. He traversed the length and breadth of the country as attested to by records mentioning his authorship of several sculptures of Jaina Tirthaṅkaras at Karungalakkudi (Madurai District), Tiruvayirai (Madurai), Anaimalai (Madurai), Kurandi (Ramanathapuram), Alagarmalai (Madurai) and Vallimalai (North Arcot).² Western Gaṅga inscriptions³ of the reign of Rācamalla (A.D. 820) found in the rock-cut cave at Vallimalai record that this monk caused the carving of the figures of his preceptors. There are here the figures of good workmanship on the rock referred to in the inscriptions. These caves also possess paintings considered to be contemporary with the epigraphs or to be dated to the tenth century. Of the sculpture, though the Tirthaṅkara images are serene-looking and devoid of ornamentation (cf. the name *aṇiyād-alagiyaṛ* given to the Jaina Tirthaṅkara image in the Arhat temple at Odalavadi, Polur Taluk, North Arcot District), the figures of Yakṣas, Yakṣis and *cāmara-dharas* are endowed with embellishments. Since all these bear inscriptions, it is possible to make a study of the evolution of the sculpture on the basis of the decorative details. This study might help in throwing light on the Jaina bronzes housed in the Jaina temples in the villages. Some of the bronzes are also inscribed; for instance, a bronze image of Mahāvīra from Kidangil, Tindivanam Taluk, South Arcot District, now housed in the Government Museum, Madras, bears an inscription in Tamil alphabet of about the twelfth century.

That images of all the twenty-four Tirthaṅkaras singly or separately were installed by donors is known from the appellation *caturvīmśati-sthāpaka* of the donor Vāsudeva-siddhānta-bhaṭṭāra met with in a Grantha inscription near a niche containing the elevation of a Jinālaya with a sculpture of Supārśvanātha on a boulder in the block called Nagamalai at Veralur in Madhurantakam

¹ *South Indian Inscriptions*, I, nos. 66-67.

² *Annual Report on South Indian Epigraphy*, 1911, no. 562; *South Indian Inscriptions*, XIV, nos. 22, 107-19; *ibid.*, nos. 99-106; *Annual Report on South Indian Epigraphy*, 1910, nos. 61-69; *Annual Report on Indian Epigraphy*, 1954-55, no. 396; *Epigraphia Indica*, IV, pp. 140 ff.

³ *Annual Report on South Indian Epigraphy*, 1895, no. 10.

Taluk, Chingleput District.¹ In a few cases only the names of the Tirthaṅkaras are mentioned in the inscriptions, like Vardhamāna from Tirupparuttikkunram, Vimala-Śrī-Ārya-Tīrtha (i.e. Vimalanātha) from Kil-Sattamangalam, Pārśvanātha from Aivarmalai and Ponnur, Kunthunātha from Karandai and Ādlīvara from Ponnur.

An inscription of the time of the Pāṇḍya king Śrīmāra Śrīvallabha (ninth century), engraved on the rock to the right of Sittannavasal cave, District Tiruchchirappalli,² refers to the addition of a *mukha-maṇḍapa* to the cave and to the renovation of its interior, including probably the provision of a fresh layer of paintings, which are considered a remarkable specimen of art from the points of view of technique, design, colour-scheme and depiction of human, animal and vegetal forms.³

The introduction of Yakṣī, Yakṣa, etc., in Jaina iconography as attendant deities slowly paved the way for the preponderance of worship of these deities as against the worship of the main Tirthaṅkaras. A noteworthy instance in point is the Bhagavati temple at Tiruccāraṇattumalai near Chitalar in Vilavangode Taluk in Kanyakumari District.⁴ The only inscription in which a deity is referred to belongs to the reign of the Āy king Vikramāditya Varaguna (last quarter of the ninth century).⁵ It records the grant made for the worship of the *Bhaṭāri*, which evidently refers to the image of Padmāvati-devī by the side of Pārśvanātha or Ambikā (with a lion) by the side of another Tirthaṅkara. A more glaring instance of this type is available at Nagercoil, where the serpent-hood symbol of the Tirthaṅkaras of the original Jaina temple gained prominence only to become absorbed into the Hindu pantheon as Anantālvār.⁶ There are of course instances where Jaina temples continued to retain their individuality, as those of Tirupparuttikkunram in Kanchipuram and Tirumalai.

The two sculptures of Mahāvira and Pārśvanātha found at Godapuram (Alatur), District Palghat, coupled with an inscription on a slab in Tamil language and Vaṭṭeluttu characters of about the tenth century, point to the existence of a large monastery and a temple where probably these sculptures were housed.⁷

¹ *Annual Report on Indian Epigraphy, 1973-74* (in press), under Veralūr.

² *Manual of Pudukkottai State*, II, ii, pp. 1093 ff.

[³ See above, chapter 30.—Editor.]

[⁴ See above, chapter 19.—Editor.]

⁵ *Travancore Archaeological Series*, I, pp. 193 ff.

⁶ *Ibid.*, VI, pp. 159 ff.

⁷ *Journal of Indian History*, XLIV, 1966, pp. 537-43; *Journal of Kerala Studies*, 1, no. 1, 1973, pp. 27-32.

Karnataka State may be said to be the second home of Jainism. This is testified to not only by the existence of several important Jaina centres like Sravanabelgola, Mudabidure (Mudbidri), Karkala and Bhatkal possessing a mass of interesting works of art but also by the numerous epigraphs discovered in different parts of this State. Jainism was the state-creed in the time of the Gaṅgas, of some of the Kadamba rulers, of the Rāṣṭrakūṭas and Kaṣacuryas and of the Hoysaḷas, as also of the rulers of the minor states of Punnāṭa, the Sāntaras, the early Caṅgāḷvas, the Koṅgāḷavas and Āḷupas, as testified by their inscriptions.¹ From at least the fifth century, the followers of this religion began to use works of art for the propagation of their cult. This is known from a number of copper-plate charters issued by the early Kadamba kings registering grants to Jaina institutions like temples. A copper-plate charter dated in the eighth regnal year of Kadamba Mṛgeśavarman (*circa* fifth century) records the construction of a Jaina temple by the king in memory of his father.² The credit of having created a beautiful and an early example of temple in the Dravidian style goes to the Jainas of this State; this is the Meguṭi temple at Aihole.³ In this temple there is an inscription of the Cālukya king Pulakeśin II dated in 634-35 (plate 303).⁴ The author of the record was Ravikīrtti, who arranged for the construction of the temple. During the period of the Rāṣṭrakūṭas several Jaina monuments were erected, although only a few of them contain inscriptions.

To the Western Gaṅgas we owe some of the important Jaina works of art. As early as the time of Śrīpuruṣa, temples were built, to which he made grants as known from an inscription.⁵ The famous Gommaṭeśvara statue at Sravanabelgola bears a label in four different scripts (plate 304B). There are several other monuments like temples at that place, some of them bearing inscriptions.⁶

The Hoysaḷa period of the history of Karnataka is distinguished for the creation of marvellous pieces of architecture. Though most of them are dedicated to Brāhmanical deities, there are some interesting specimens of Jaina temples also of this period. One of them is the Jaina temple of Lakkundi (ancient Lokkiguṇḍi) near Gadag in Dharwar District. This temple also is in

¹ B.L. Rice, *Mysore and Coorg from Inscriptions*, London, 1909, p. 203.

² *Indian Antiquary*, VI, 1877, pp. 1 ff.

[³ See above, chapter 18.—Editor.]

⁴ *Epigraphia Indica*, VI, 1900-01, pp. 1 ff.

⁵ Rice, *op. cit.*, p. 39.

⁶ *Guide to Sravanabelgola*, Department of Archaeology, Mysore, 1957.

the Dravidian style and bears an inscription dated in Śaka year 1094 (A.D. 1172).¹

As an example of figure-sculpture, belonging to the medieval period, the huge image of Śāntinātha at Ellora may be cited. It bears on its pedestal an inscription speaking of its carving in 1234-35 by a person named Cakreśvara.²

The custom of dedicating pillars called *niśīdhi* to the memory of the deceased was prevalent in medieval Karnataka. One such inscribed pillar is found at Chandakavate, Bijapur District, stating that the *niśīdhi*-pillar was set up in memory of the death of Māghanandi-Bhaṭṭāraka of the Sūrasta-gaṇa.³

When this region, especially its southern part, came under the sway of the rulers of the Vijayanagara empire, Jainism continued to flourish, some of the feudatory chiefs of the empire being staunch supporters of the religion. Naturally, in the territories of these feudatory chiefs quite a number of Jaina works of art were created. An early example of a *basti* or Jaina temple at Mudabidure was the Gurugaḷa-basti, to which grants were made according to inscriptions dated in A.D. 1390.⁴ To the time of the Vijayanagara emperor Devarāya II belongs the construction (A.D. 1430) of the Tribhuvana-cūḍāmaṇi-mahā-caitya at Mudabidure, a beautiful example of architecture in the west-coast style, with an impressive and monumental pillared hall (A.D. 1451).⁵ The feudatory chiefs of Karkala were responsible for the creation of the two colossal monolithic images of Gommateśvara, bearing inscriptions, one at Karkala in 1432⁶ and the other at Venur in 1604. The Caturmukha-basti of Karkala and the *māna-stambha* at the place called Hiriyaṅgaḍi in the same village are other noteworthy examples of Jaina art belonging to the Vijayanagara period.

G. S. GAI

in collaboration with

P. R. SRINIVASAN, K. G. KRISHNAN

S. SANKARANARAYANAN & K. V. RAMESH

¹ H. Cousens, *Chalukyan Architecture*, Archaeological Survey of India, New Imperial Series, Calcutta, 1926, pp. 77 ff.

² P. B. Desai, *Jainism in South India*, Sholapur, 1957, p. 99.

³ *Annual Report on South Indian Epigraphy, 1936-37*, appendix E, no. 15.

⁴ *South Indian Inscriptions*, VII, no. 299.

⁵ *Ibid.*, no. 197.

⁶ *Epigraphia Indica*, VII, 1902-03, pp. 109-10.

CHAPTER 34

SYMBOLS ON SOUTH-INDIAN COINS

EVIDENCE OF JAINA INFLUENCE ON SOUTH-INDIAN COINS COMES FROM A series of issues attributed to the early Pāṇḍyas, viz. the rectangular cast or die-struck copper coins datable to a period between the third and fourth centuries A.D. Scholars have generally failed to recognize this influence evidently on account of the fact that symbols on early Indian coins, especially of the punch-marked series, have an obvious Buddhist significance. Hence studies on such coins have invariably looked for Buddhist influences and associations. While it is true that Buddhist symbols are common on the early punch-marked coins of the south as well, there are some varieties of local issues which exhibit unmistakable Jaina associations.

To take up a few of these instances. Such influence can be traced on some of the rectangular copper coins of the early Pāṇḍyas which depict on their obverse certain symbols, usually seven or eight in number, i.e. the *aṣṭa-maṅgala* symbols, along with an elephant.¹ Writing about these coins, T.G. Aravamuthan said: 'they bear symbols on the obverse which appear to be representations of some assortment of objects of auspicious import such as the sun or the wheel, the flowing vase, and the crescent moon usually included in the lists of *aṣṭa-maṅgalas*.'² The object in front of the elephant might be, according to him, a lamp, which is one among the objects in the lists of the *maṅgalas*. Another series of early Pāṇḍya coins bears symbols such as the *mukkuḍaḷ* or triple umbrella above a horse. The triple umbrella has definite Jaina associations as it is generally represented above the heads of Tīrthāṅkara images. Scholars have not taken any serious notice of their Jaina affiliations and the general tendency has so far been to classify them as Buddhist along with the punch-marked and other varieties of the copper series of the third

¹ The copper coins referred to have all along been taken to be a Pāṇḍyan issue of coins on the basis of the reverse symbol, the fish. Since there is no legend, but only symbols, the possibility of their being the issues of mercantile communities with Jaina leanings cannot be ruled out.

² 'A Pāṇḍyan issue of Punch-Marked Purāṇas', *Journal of the Numismatic Society of India*, VI, 1944, p. 3 n.

and fourth centuries A.D., without any attempt at explaining the nature of these symbols, their meaning and their association.

The Pāṇḍyas adopted the fish, usually the double fish or carp (*mīna-yugma* or *mīna-yugala*), as the emblem on their flag,¹ coins and seal. Tamil literature of the Śaṅgam period refers to them as *mīnavar*. The exact significance of the symbol has not been as yet explained satisfactorily. Yet the suggestion may be offered that the *mīna-yugala*, one of the *aṣṭa-maṅgala* symbols, could have inspired the representation of the double fish (carp) invariably on the Pāṇḍyan coins, not only on the early ones but continuously on all their coins and seals. It may be pointed out here that this type of fish-representation, the carp (*kayal* in Tamil), is peculiar to the Pāṇḍya coins.

The history of Buddhism and Jainism in south India would show that Buddhism never reached the height of popularity that Jainism did in the Tamil country, particularly in the early centuries of the Christian era. Early Tamil society, its thought and culture were influenced to a great degree by Jaina ideals and ethics as revealed by a number of early Tamil literary works, most of which have been attributed to Jaina authorship.

The spread of Jainism in south India, particularly in the Karnataka region and Tamil country dates back to the third century B.C. Indisputable evidence of the presence of Jaina ascetics and lay adherents in the Tamil country comes from the early Brāhmī inscriptions² in the Pāṇḍya region and also in the Cera country of the Śaṅgam period, assignable to a period between the second century B.C. and the third century A.D.

Madurai, the capital of the Pāṇḍyas, and the surrounding regions teemed with Jaina population in the early centuries of the Christian era. A number of Jaina settlements survived in this area down to about the eleventh century, although Jainism suffered serious reverses during the seventh-ninth centuries—a period of religious conflict between the Śaiva and Vaiṣṇava creeds on the one hand and Jainism and Buddhism on the other.

This period of religious conflict is particularly important for the history of Jainism in the Pāṇḍya country, for, according to Śaiva religious literature,³ one of the early Pāṇḍya rulers known as Kūṇ Pāṇḍya (670-710) or Neḍumarāṇ

¹ N. Subramanian, *Saṅgam Polity*, New York, 1966, p. 77, 78.

² See I. Mahadevan, *Corpus of Tamil Brāhmī Inscriptions*, Madras, 1966.

³ *Periya Purāṇam*—Story of Jñāna-Sambandar.

was originally a Jaina. He was converted to Śaivism by the Śaiva saint Tiruññāna-Sambandar, who is said to have defeated the Jainas in religious disputes and proved the 'superiority' of Śaivism by a series of miracles. In spite of the setback that the Jainas received in the Pāṇḍya court at the hands of the Śaivas, a number of Jaina settlements survived in this region until the eleventh century and some of the successors of Kūṇ Pāṇḍya, such as Śrīmāra Śrī Vallabha (815-62) and Varaguṇa II, figure in their epigraphs as patrons of Jaina institutions like temples and monasteries.

It would therefore be reasonable to suppose that the *aṣṭa-maṅgala* symbols on the early Pāṇḍya coins mentioned before may directly relate to the hold that Jainism had over this region. The coins fall into two categories :

(1) *Elephant series*

Obverse : (a) Elephant to right, with a lamp with shaft in front of the elephant.

(b) *aṣṭa-maṅgala* symbols, seven or eight or less in number, above the elephant.

Reverse : fish.

(2) *Horse series*

Obverse : (a) Horse to right. Triple umbrella above.

(b) Tree-in-railing, etc.

Reverse : fish.

The *aṣṭa-maṅgalas* or eight auspicious objects familiar to the Jainas are the *svastika*, *śrīvatsa*, *nandīāvarta* (*nandipada*), *varddhamānaka* (powder-flask), *bhadrāsana* (throne—a particular type of seat), *kalāṣa* (full vase), *darpaṇa* (mirror), *matsya* or *matsya-yugala* (pair of fish).¹ They are usually represented as decorative motifs on architraves and on *bali-paṭṭas*. Such symbols are also seen on some of the Jaina *āyāga-paṭas* of the Kushan age from Mathurā,² though the set of *aṣṭa-maṅgalas* was not yet finalized. These symbols are also represented in miniature paintings of manuscripts and in scroll-paintings.

The Pāṇḍya copper coins are perhaps the only examples of coins with *aṣṭa-maṅgala* symbols, and what is particularly interesting in them is that they are depicted in a row in much the same manner as is found on the lintel

¹ See U.P. Shah, *Studies in Jaina Art*, Banaras, 1955, pp. 109-12.

² Above, pp. 63 ff., plate 15.



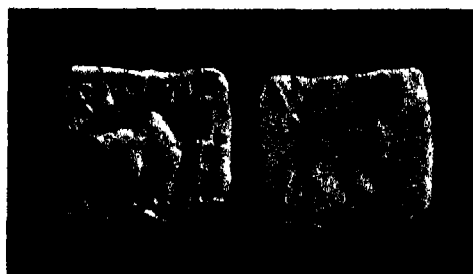
1



2



3



4



5

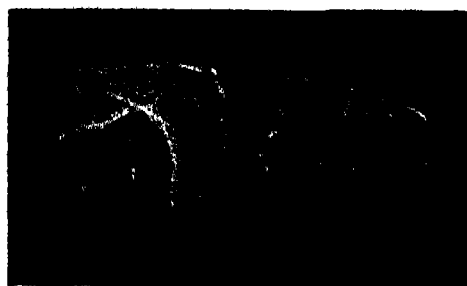
Pāṇḍyan coins. For details see text



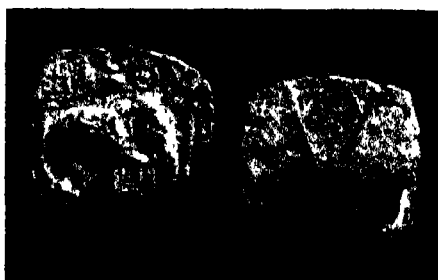
6



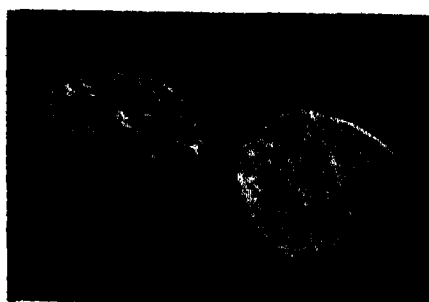
7



8



9



10

Pāṇḍyan coins. For details see text

of the Bāwā-Pyārā Maṭh Jaina caves, at the entrance to Cave K in Junagadh.¹ The significance of these symbols is mentioned in the *Ācāra-dīnakara*. The *kalāṣa* is worshipped as a symbol for the Jina; the mirror is for seeing one's true self; the *bhadrāsana* is worshipped as it is sanctified by the feet of the blessed Lord; the highest knowledge has manifested itself from the heart of the Jina in the form of *śrīvatsa*-mark; the *svastika* signifies *śānti* or peace; the *nandīāvarta* with its nine points stands for the nine *nidhis*; and the pair of fish is the symbol of Cupid's banners and represents Cupid worshipping the Jina after defeat.² There are lists of *aṣṭa-maṅgalas* given in different Śvetāmbara and Digambara texts. (The series found on some of the Pāṇḍya series are mentioned in these texts.)

Among them some are represented in Jaina art. While describing the Tirupparuttikkunram (Jina-Kāñci) Jaina temples, T.N. Ramachandran speaks of the following set—a golden vase, a vessel, a mirror, an ornamental fan, a flag, a flywhisk, a parasol and a banner.³ Another series of auspicious marks which he mentions is a parasol, a *cāmara*, a flag, *svastika*, a mirror, a kind of vase, a powder-flask and a throne-seat.⁴ He also refers to a third set of *aṣṭa-maṅgalas* mentioned in the *Triloka-sāra*.⁵

The golden age of Jainism in Karnataka was under the Gaṅgas who had made Jainism their state religion. The Gaṅgas were great patrons of Jainism in the period between the sixth and eleventh centuries. The Jaina Ācārya Simhanandi was not only instrumental in laying the foundation of the Gaṅga kingdom but also acted as adviser to Koṅgaṇivarman I, the first Gaṅga king. These Western Gaṅgas have left a number of interesting monuments both in the Tamil districts and the Kannada areas under their occupation, the most remarkable of these monuments being the Gommaṭa colossus at Sravanabelgola erected by Cāmuṇḍarāya, the famous Gaṅga general of the Hoysaḷas (above, chapter 19).

The Hoysaḷas whose kingdom included modern Karnataka were staunch Jains. The first historical member of this dynasty Vinayāditya II (1047-1100)

¹ J. Burgess, *Report on the Antiquities of Kathiawad and Kutch*, Archaeological Survey of India, New Imperial Series, II, London, 1876; above, p. 89, fig. V.

² Shah, *op. cit.*, p. 111. [Also below, chapter 35.—Editor.]

³ T.N. Ramachandran, *Tirupparuttikkunram and its Temples*, Bulletin of the Madras Government Museum, New Series, General Section, I, 3, Madras, 1934.

⁴ *Ibid.*, p. 190.

⁵ *Triloka-sāra*, v. 989.

came to power with the help of a Jaina ascetic named Śānti-deva. Biṭṭiga-Viṣṇuvardhana's wife Śāntalā-devī was a lay-disciple of the Jaina teacher Prabhācandra. Some of his ministers were promoters of the Jaina faith.¹ There seems to be no doubt that the early Hoysaḷas were Jainas, till Biṭṭiga was converted to Vaiṣṇavism by Rāmānuja. Biṭṭi, the greatest ruler of this dynasty, was a fervent Jaina down to the time when he was converted. His wife Śāntalā-devī remained a Jaina even after his conversion. Biṭṭi was the first Hoysaḷa ruler to issue coinage in gold after wresting Taḷakāḍ from the Coḷa governor in 1116. The maned lion on his coins and the figure of Yakṣi Ambikā on lion, identified wrongly earlier,² would vouchsafe for his Jaina leanings before his conversion. On his conversion he is said to have issued coins with the figure of Rāmānuja.³

The Hoysaḷa coinage are double-die-struck issues and are of better execution than the Cālukyan coinage. Two well-known types of Hoysaḷa coinage are the two gold issues of Viṣṇuvardhana celebrating his conquests of Taḷakāḍ and Noḷambavāḍi. The Taḷakāḍu-goṇḍa and the Noḷambavāḍi-goṇḍa series are as follows:

Taḷakāḍu-goṇḍa series⁴

Obverse : In linear circle maned lion to right with left forepaw raised and face turned backwards. Above it is another similar smaller lion to right with sun and moon. The lion is turned towards a pillar on which is a discus.

Reverse : Three-line legend in Kannada—(1) Śrī-Ta- (2) ḷakāḍu- (3) goṇḍa.

Noḷambavāḍi-goṇḍa series⁵

Obverse : Linear border—maned lion to right represented by pellets; on his back is the figure of a goddess, four-armed, holding a sword and discus with a small figure on one side.

Reverse : Three-line legend in Kannada—(1) Śrī-No- (2) nambavāḍi- (3) goṇḍa

It was hitherto surmised that the figure depicted on the obverse of this coin was Cāmuṇḍa, but on a closer examination the figure is found to be

¹ *Bombay Gazetteer* I, part II, p. 492.

² *Archaeological Survey of Mysore, Annual Report, 1929.*

³ W. Elliot, *Coins of Southern India*, London, 1886, p. 82.

⁴ *Ibid.*, plate III, 90; also *Archaeological Survey of Mysore, Annual Report, 1929*, p. 24, plate IX, 2.

⁵ Elliot, *op. cit.*, plate III, 91; *Archaeological Survey of Mysore, Annual Report, 1929*, p. 24, plate IX, 2.

that of Yakṣī Ambikā, with her attributes.¹ Also called Dharma-devī in Digambara tradition and known as Kūṣmāṇḍinī (Yakṣī of Tirthaṅkara Nemi-nātha) the goddess has on her left a small figure, evidently representing her child. The lion is her *vāhana*. Yakṣī Ambikā is a very popular subject in the south-Indian Jaina art and her similarity to Durgā is remarkable and may not be accidental.

The above survey of south-Indian coins with Jaina influences is by no means exhaustive. On the other hand, it is only a pointer to the possibilities of utilizing Jaina sources for the study of coins and thereby to a better understanding of the historical context in which the coins were issued.

The illustrated Pāṇḍya coins are described below:

- (1) *Obverse* : Horse to right, *mukkuṭai* (the triple umbrella) in front of the horse, traces of the tree-in-railing symbol visible on top of the horse. *Caitya* of three arches at the right corner.

Reverse : Angular lines—fish.

Plate 305, 1.

- (2) *Obverse* : Horse to right, the triple umbrella in front of the horse. Tree-in-railing symbol above the horse.

Reverse : Traces of 'fish'.

Plate 305, 2.

- (3) *Obverse* : Elephant to right with a lamp in front. Seven symbols above. Tree-in-railing, *nandipada* (taurine), *kumbha* (vase), crescent, *śrīvatsa*, *darpaṇa* (mirror) and *cakra* (wheel).

Reverse : Angular lines—fish.

Plate 305, 3.

- (4) *Obverse* : Elephant to right with a lamp and a goad in front. Six symbols seen above—*nandipada*, *kumbha*, crescent, *śrīvatsa*, *darpaṇa* and wheel.

Reverse : Traces of 'fish'.

Plate 305, 4.

- (5) *Obverse* : Elephant facing right with a candelabra (lamp) in front and another symbol which is not clear.

Reverse : Blank.

Plates 305, 5.

¹ See Ramachandran, *op. cit.*, p. 209, for the iconographic features of this Yakṣī.

- (6) *Obverse* : Elephant facing right with a lamp and goad in front.
Kumbha, crescent, *śrīvatsa*, mirror and wheel visible above.
Reverse : Angular 'fish'.
 Plate 306, 1.
- (7) *Obverse* : Elephant to right with *nandipada*, mirror and wheel above.
 Lamp with shaft in front of the elephant.
Reverse : Fish, not very clear.
 Plate 306, 2.
- (8) *Obverse* : Elephant to right with lamp (with shaft in front).
Nandipada? and wheel above.
Reverse : Fish.
 Plate 306, 3.
- (9) *Obverse* : Elephant with lamp in front. *Svastika*, mirror, taurine, fish
 in circle above.
Reverse : Fish.
 Plate 306, 4.
- (10) *Obverse* : Elephant to right with lamp in front. *Svastika*, *kumbha*,
 taurine and wheel above.
Reverse : Traces of fish.
 Plate 306, 5.

R. VANAJA



Part IX
CANONS & SYMBOLISM

CHAPTER 35

ICONOGRAPHY

CANONS

LITERARY SOURCES FOR A STUDY OF JAINA ICONOGRAPHY DATE FROM THE earliest known Jaina texts, namely, the Jaina canonical literature of the Aṅgas and Upāṅgas (but excluding later commentaries thereon). But no definite canon about the iconometry or iconography of Jaina images is found. Of course we have references to Jaina images and shrines in the stock descriptions of the *Siddhāyatana*s. These descriptions include other items of Jaina worship such as the *stūpas*, the *māna-stambhas*, etc. It is difficult to say whether the very few references to images and shrines of Arhats, obtained in the *Bhagavatī*, the *Uvāsaga-dasāo* and the *Nāyādhamma-kaḥāo* are as old as the age of Mahāvīra or his immediate successors.¹ Nowhere is it mentioned that Mahāvīra and his *gaṇadhara*s visited any Jaina shrine. It is therefore not possible to expect any reference to Tīrthaṅkara images and shrines in the older strata of the Jaina canons which were re-edited in early fourth century A.D. at Mathurā as well as Valabhī in two separate councils and again in a council at Valabhī in about A.D. 470. However, the torso and legs of a Tīrthaṅkara sculpture, with Mauryan polish on it,² obtained from Lohanipur, an extension of the site of Pāṭaliputra, shows that at least in the age of Samprati, the grandson of Aśoka, worship of Tīrthaṅkara images had already come into vogue. Jaina traditions speak of Samprati being converted to Jainism by Ārya Suhasti.

¹ The following references may be noted : (a) *ṇaṇattha Arihaṁte vā Arihaṁta-ceiyāni vā bhāvīyappaṇosīdā uḍḍhaṁ uppayati jāva sohammo kappo...* (*Bhagavatī-sūtra*, 3, 2, *sūtra* 145, p. 175), (b) *ta eṇaṁ Āṇande Gāhāvaī.. eṇaṁ vayāsi no khalu me bhante kappai aḷjappabhiyīm anna-utthie vā anna-utthiya-devayāni vā anna-utthiya-pariggahiyāṇi Arihaṁta-ceiyāni vā vandittae vā namaṁ-sittae vā* (*Uvāsaga-dasāo*, Bhavnagar ed., p. 14). Abhayadeva-Sūri, commenting, says : *anya-yūthika-dalvatāni vā Hari-Harādāni. anya-yūthika-parigṛhitāni vā Arhaṇa-caityāni. Arhat-pratimā-lakṣaṇāni yathā bhautā-parigṛhitāni mahā-kāla-lakṣaṇāni. Ibid.*, p. 15. It will be seen that this passage of the *Uvāsaga-dasāo* refers to a later stage in Jaina history when Jaina shrines came to be appropriated by other sects. (c) The *Nāyā-dhamma-kaḥāo* refers to the worship of Jina images by Draupadī in her house-shrine (*grha-caitya*). But in its existing form, the text seems to post-date the division into Śvetāmbara and Digambara texts.

[² See above, p. 71, plate 21.—Editor.]

Samprati is spoken of as a great patron of Jainism, in the *Bhāṣya* and *Cūrṇi* works and in the *Vasudeva-hiṇḍī*. This conversion took place at the time of *ratha-yātrā* festival of the Jivantasvāmin image, either at Vidiśā or at Ujjain, very probably at Vidiśā. The Jivantasvāmin image, representing Mahāvīra meditating in *kāyotsarga*-posture (standing) and with *dhotī*, crown and other *alāṅkāras* on his person—is so called because it was fashioned as a wooden portrait-sculpture when Mahāvīra used to meditate in his palace some time prior to his renunciation.¹ Thus at least a contemporary portrait-sculpture seems to have been fashioned in the life-time of Mahāvīra and worshipped by not only some people but by the whole *saṅgha* by the age of Samprati, the grandson of Mauryan emperor Aśoka. This image could have served as a prototype or model for other later images of Mahāvīra. But the Jina image, as a cult-object, is the same in form for worship of all the Tīrthaṅkaras (except Pārśva and Supārśva who have snake-hoods overhead). Canons for the cult-image could have come into existence at least by about the beginning of the Christian era; this is suggested by the large number of Jina images (in sitting as well as standing postures) found from Kaṅkālī-tīlā, Mathurā, and the hoard of Jaina bronzes from Chausa, near Buxar in Bihar.²

The earliest datable evidence laying down standards for a Tīrthaṅkara image, so far known, is supplied in the *Bṛhat-saṃhitā* (58, 45) of Varāhamihira: 'The god of the followers of the Arhats is to be represented as young and beautiful, having a peaceful countenance and the *śrīvatsa*-mark on his chest. With arms reaching his knees (i.e. when standing in meditation) his body is covered by only the quarters of directions (i.e. he is to be shown naked, with no garment on his person).'³

Obviously this formula refers to Digambara Jaina images. Either the worship of images with a *dhotī* had not been started by the age of Varāhamihira, or at least it had not been very well-known (i.e. perhaps of a relatively recent origin) in that age. It is well-known that none of the Tīrthaṅkara images of the Kushan age from Mathurā and Chausa shows any garment on their persons.⁴

¹ For all references to Samprati and the Jivantasvāmin conception and images, see U.P. Shah, 'A unique image of Jivantasvāmi', *Journal of the Oriental Institute*, I, 1951-52, pp. 72-79.

[² See above, chapters 6 and 7.—Editor.]

[³ The text has been quoted above, p. 37, n. 1.—Editor.]

⁴ For a detailed discussion on this problem, see U.P. Shah, 'The age of differentiation of Śvetāmbara and Digambara images', *Bulletin of the Prince of Wales Museum, Bombay*, I, 1950-51, pp. 30 ff.

The *Mānasāra* (LV, 71-95), a text on architecture, assigned to *circa* sixth century A.D., supplies some more information about Jaina iconography. It says about the Jaina image that it should have 'two arms, two eyes, and the head should be clean-shaven and there should be a top-knot.' And again: 'There should be no ornaments and no clothes on any part of the body of the Jina figure which should be attractive (beautiful). The *śrīvatsa*-mark should be set in gold over the chest.'

The *Mānasāra* further says that the Jina figure should be in a straight, erect or sitting posture. The legs should be uniformly straight, and the two long hands should be in the same posture. In the sitting posture, the two feet are placed on the lotus-seat, the whole image being in a stiff attitude and bearing a meditative look on the supreme soul. The right and the left hands should be placed with palm upwards. The image should be placed upon a throne in an erect or sitting posture. At its top (back ?) should be a pinnacle and a crocodile-arch. Above that should be the *kalpa*-tree together with the royal elephant and such other images.

According to the same text, the image should further be accompanied by Nārada and other sages as well as the assembly of gods and goddesses in a praying-attitude. The Yakṣas and Vidyādhars and other demi-gods and kings except Cakravartins should also be carved in the same attitude. It should also be shown as being worshipped by Nāgendra and the lords of the quarters together with the Yakṣas. The Yakṣa and Yakṣeśvara are placed on the side serving with raised *caurīs*.

The limbs of the Jaina deities should be measured in the largest types of *daśa*(ten)-*tāla* system. So also are the images of the Tirthaṅkaras, according to the *Mānasāra* (LV, 71-95).

The *Mānasāra* refers to the Digambara image, but except the nakedness other characteristics are common to both the Śvetāmbara and the Digambara images. All the attendant gods, Nārada especially, are not represented in the *parikara* of any Jina image known hitherto, but *caurī*-bearing Yakṣas, Nāgas, elephant-riders, drum-beaters, Gandharvas or Vidyādhara-pair, etc., are well-known in the advanced stage of the Jina image with a full *parikara*. The chief characteristics of a Jina image are the same, namely, long arms, a beautiful young figure, eyes centred on nose-tip in meditation and the *śrīvatsa*-mark on the chest.¹

¹ Haribhadra-Sūri, the famous Śvetāmbara author of the seventh century, praises the Jina form in the following well-known verse : *praśama-rasa-nimagnam dṛṣṭi-yugmaṁ prasannaṁ vadana-kamalam aṅkaḥ kāmīni-saṅga-śūnyah/ kara-yugam api yat te śastra-sambandha-vandhyarṇ tad asi jagati devo vīta-rāgas tvam eva//*

The Digambara text *Pratiṣṭhā-sāroddhāra* (1, 61-62) of Āśādhara (1228) enjoins that the eyes of the Jina image should be centred on the tip of the nose and that the image should be free from faults like a terrific countenance. It should also be accompanied by the eight *prātihāryas* and the Yakṣas.

Vasunandi Saiddhāntika, whom Āśādhara has referred to and who may be assigned to *circa* twelfth century (or earlier ?), gives the iconometry of a Jina image in his *Pratiṣṭhā-sāra-saṃgraha*. He refers to the measurement of the *uṣṇīṣa* on the Jina's head. He also says that the Jina image is void of hair on the body or the beard and has the *śrīvatsa*-mark on his chest. The arms are long, reaching the knees. The soles of the feet show marks of the conch, the disc, the goad, the lotus, the *yava* (oat), the *chatra*, etc. Images of Tīrthaṅkaras are either in the standing (*kāyotsarga*) or in the sitting (*paryāṅkāsana* or *padmāsana*) postures. The images of Jinas are further said to be accompanied by eight *prātihāryas*.¹

All Tīrthaṅkara images, so far known, are either in the standing or in the sitting postures. Most of the south-Indian images of Jinas, in the sitting posture, represent them sitting in the *ardha-padmāsana*, while similar images from north India show full *padmāsana*, with both legs crossed. But no distinction is found in the selection of postures of different Tīrthaṅkaras : all the Jinas are found represented in both the postures. However, Jaina texts have noted postures of various Jinas at the time of their *nirvāṇa*. Twenty-one Tīrthaṅkaras are said to have obtained *nirvāṇa* while engaged in meditation in the *kāyotsarga*-posture (also Bharata and Bāhubali according to the Digambara view), while three Tīrthaṅkaras—Rṣabha, Nemi and Mahāvīra—obtained *nirvāṇa* while sitting in the *dhyāna-mudrā*.² The suggestion that these should be the respective postures of Tīrthaṅkaras in images is not adhered to in actual practice, even though an early text like the *Āvaśyaka-Niryukti* (*gāthā* 969) also suggests that the Jinas are represented in this world in the postures in which they left it.

Both the sects note the complexions of the Tīrthaṅkaras of this *avaśarpinī* in the Bharata-kṣetra. According to the Digambara view,³ sixteen Tīrthaṅkaras,

¹ *Pratiṣṭhā-sāra-saṃgraha* (in MS.), chapter IV, verses 1, 2, 4, 64, 69. Also see Vasubindu (Jayasena), *Pratiṣṭhā-pāṭha*, 70.

² *Ciyavandana-muhābhāṣa*, 80-81, p. 15. The *Tiloya-paṇṇatti*, 4, 1210, p. 302, and the *Varāṅga-carita* of Jaṭasimhanandi (*circa* sixth century), 2, 7, 90, p. 272, say that Rṣabha, Vāsupūjya and Nemi obtained Siddha-hood in sitting postures, while the rest were standing when they obtained *nirvāṇa*.

³ *Tiloya-paṇṇatti*, 4, 588, p. 217; *Pratiṣṭhā-sāroddhāra*, 1, 80-81; *Padma-purāṇa*, parvaṃ 20, verses 63-66.

except the following, were golden in complexion : Candraprabha and Puṣpadanta were white, Supārśva and Pārśva were greenish (*harita*), Munisuvrata and Neminātha were dark-blue and Padmaprabha and Vāsupūjya were red like coral or lotus. The same view is expressed by the Śvetāmbara *Āvaśyaka-Niryukti*,¹ and it may be safely presumed that this tradition dates at least from before the age of final separation between the two texts regarding image-worship.

The different Tīrthaṅkaras are identified with the help of *lāñchanas* carved on or below their seats. Both the sects give lists of these recognizing symbols. However, they are not available in any early texts. None of the *Āgams*, nor even the *Kalpa-sūtra* which gives the lives of the Jinās, the *Niryuktis* and the *Cūrṇis* give a list of these cognizances. The *Vasudeva-hiṇḍī* (circa A.D. 500 or a little earlier), which gives accounts of several Tīrthaṅkaras, makes no mention of these cognizances. Amongst the Digambaras, earlier works like the *Varāṅga-carita* (sixth century), the *Ādi-purāṇa* of Jinasena (circa 750-830), the *Uttara-purāṇa* of Guṇabhadra (840), the *Padma-carita* of Raviṣeṇa (676), etc., do not give these lists. The *Tiloya-paṇṇatti* does give a list, but the text, as it is available today, seems to have been tampered with by later authors.²

A comparison of list of *lāñchanas* of both sects shows that the points of difference are with regard to the cognizances of (1) the fourteenth Jina Ananta, who has the falcon-symbol according to Hemacandra but the bear according to the Digambaras, (2) of the tenth Jina Śītala, who has the *śrīvatsa* (Hemacandra) but the *svastika* (*Tiloya-paṇṇatti*) or the *śrī-druma* (*Pratiṣṭhā-sāroddhāra*) according to the Digambaras, and (3) of Aranātha, the eighteenth Jina, who has the fish-symbol³ according to the Digambaras but the *nandīvāvarta*

¹ *Āvaśyaka-Niryukti*, gāthās 376-377, *Abhidhāna-cintāmaṇi*, 1, 49. The apparent difference in the complexions of Munisuvrata and Neminātha who are dark according to the Śvetāmbara view and of Supārśva and Pārśva who are dark-blue according to the same sect is, to my mind, a negligible one since in different paintings the shades selected differed, and the dark-blue of the *Āv.-Nir.* could be *harita* in the Digambara sect, or dark could be dark-blue. As I have shown in my paper 'Vṛṣākapi in the Ṛgveda', *Journal of the Oriental Institute*, VII, 1958-59, *harita* was used for various shades and the terminology for various finer shades was not known.

² The occurrence of the name of Bālacandra Saiddhāntika at one place is one of the reasons for holding this view.

³ *Tagara-kusumā* according to the *Tiloya-paṇṇatti*, 4, 605, *tagara* according to the *Pratiṣṭhā-sāroddhāra*. The editors of the former text have taken *tagara-kusumā* to mean 'fish' which is supported by the table of symbols based on the Kannaḍa Digambara sources published by T.N. Ramachandran, *Tiruparuttikunram and its Temples*, Bulletin of the Madras Government Museum, New Series, General Section, I, 3, Madras, 1934, pp. 192-94.

according to the Śvetāmbaras. Amongst the Digambara writers themselves there are a few differences—the *Tiloya-panṇatti* gives the *nandyāvarta* for the seventh Jina, while the *Pratiṣṭhā-sāroddhāra* gives the *svastika* (agreeing with Hemacandra's Śvetāmbara tradition). The cognizance of the tenth Jina is the *svastika* according to the *Tiloya-panṇatti*, but *śrī-druma* according to the *Pratiṣṭhā-sāroddhāra*.

The earliest literary source for *lāñchanas* in either of the two sects is later than the Digambara-Śvetāmbara separation. We must, therefore, take the help of archaeological evidence for the origin and development of the various *lāñchanas*. Without going into much detail, it will be enough to state that no Jina image of the Kushan period shows any *lāñchana*. The first datable and the earliest-known sculpture with a *lāñchana* is the partly-mutilated sculpture of Neminātha from Rajgir, with a Gupta-period inscription referring to Candragupta.¹ In the centre of the pedestal is the beautiful figure of a standing *cakra-puruṣa* with the wheel on his back, and on either side of the wheel is a conch, the cognizance of Neminātha.

The position of the *lāñchana*, according to Āśādhara² (and all Jaina writers), is to be in the centre below the *pāda-pīṭha*, while the attendant Yakṣa and Yakṣi are to be on the right and left sides respectively (of the pedestal).

A noteworthy feature in Jaina iconography is the complete agreement in both the sects about the names of all the twenty-four Tirthaṅkaras. Lists of the Tirthaṅkaras are found in Āgamas, e.g. the *Kalpa-sūtra*, the *Logassa-sutta* of the *Āvaśyaka-sūtra* and the *Bhagavatī-sūtra* (16, 5). The *Ācārāṅga-sūtra* (*sūtra* 126) and the *Niryukti* thereon refer to the Tirthaṅkaras of the past, present and future ages. The *Sthānāṅga-sūtra* (2, 4, 108) gives the complexions of the Jinas. The Digambara sect regards the nineteenth Jina Mallinātha as a male, while the Śvetāmbaras believe that Malli was a female. The difference is due to the fact that the Digambaras believe that females cannot obtain *mokṣa*. This belief seems to have grown because they cannot move about naked and practise the highest type of penance—the *Jina-kalpa*

¹ First published by Ramaprasad Chanda in *Archaeological Survey of India, Annual Report, 1925-26*, Calcutta, 1928, plate LVI b; U.P. Shah, *Studies in Jaina Art*, Banaras, 1955, fig. 18. [Above, p. 123, plate 53.—Editor.]

² *Pratiṣṭhā-sāroddhāra*, 1, 77 : *sthiretarārcayoḥ pādu-pīṭhasyādho yathāyatham lāñchanam dakṣiṇe pārśve Yakṣam Yakṣiṃ ca vāmake*||

Thus, the question of the sex of the nineteenth Jina is based upon the main point of Śvetāmbara-Digambara difference, namely, the *acelakatva*.¹

Images of Tirthaṅkaras were made of costly gems, metals, stones, wood or clay. The *Ācāra-dinakara* lays down certain injunctions on the selection of any of these materials. According to this text, one can prepare images of gold, silver or copper but never of bronze, *kāmsya*, lead or tin. Sometimes brass (*reti*) is used in casting images, though as a general rule mixtures of metals are prohibited. When the material is wood, wood of *śrī-parṇi*, *candana*, *bilva*, *kadamba*, *rakta-candana*, *piyāla*, *udumbara* and occasionally *śiṃśima* is allowed but never of any other tree. When the image is made of stone, the material should be free from various defects and it may be of white, greenish, red, black or green colour. In preparing a terracotta image, cow-dung should be collected without letting it fall on the ground and is to be mixed with clay obtained from pure soil. In the preparation of *lepya* (stucco) images various colours are utilized. It is further enjoined that images of iron, stone, wood, clay, ivory or cow-dung or paintings should not be worshipped in private homes by persons desirous of welfare.²

Vasunandi in his *Śrāvakācāra* says that images of Jinas and others (Siddhas, Ācāryas and others) should be made according to iconographic formulac (*paḍimā-lakkhaṇa-vihi*),³ the materials used being gems, gold, jewels, silver, brass, pearls, stones, etc.⁴ Vasubindu in his *Pratiṣṭhā-pāṭha* adds crystals and says that the wise praise such images as are accompanied by (a representation, below the Jina, of) a big lotus-seat.

Defective images, images which are broken and repaired or those which have been highly worn out are not to be installed. One should worship in the

¹ As shown elsewhere by the author, the real and final crisis on this point arose in the late fifth century A.D., when the canonical texts also were re-edited and adjusted to suit the requirements of each sect. The history of the Jaina church, with lists of heads of Āryikās (nuns) of various Tirthaṅkaras, carefully maintained by both the sects, and the figures of monks and nuns on the pedestals of Tirthaṅkara figures of the Kushan period from Kaṅkālī-ṭīlā, Mathurā, suggest that at the beginning there was possibly no such bar against women, the discarding of garments being optional even for the monks.

² *Ācāra-dinakara*, part 2, p. 143, verses 4-11.

³ Does he here refer to a lost text called *Pratimā-lakṣaṇa-vidhi* ?

⁴ *Vasunandī-Śrāvakācāra*, verse 390; cf. *Vasubindu-pratiṣṭhā-pāṭha*, verse 69, p. 17: also cf. *Jina-yajña-kalpa*, quoted in *Jaina-siddhānta-bhāṣkāra*, II, p. 12 : *sauvarṇaṃ rājataṃ cāpi paṭṭalaṃ kāmsyajaṃ tathā/ prāvālyam mauktikaṃ caiva vaidūryādi-suratnajam// citrajaṃ kvacīc candanajaṃ...*

house an image more than a *vitasti* in height.¹ The *Ācāra-dinakara* prohibits the worship of images of less than twelve *angulas* in height in public shrines and adds that images higher than twelve *angulas* should not be worshipped at home if one desires happiness.² Images cast in metal or stucco images deserve to be repaired and continued in worship, but those of wood or stone, once mutilated, should not be repaired for worship. But if they are more than a hundred years old or if they are consecrated by the best of men they deserve worship, even though mutilated. But they should be placed in public shrines and not in *grha-caityas*.³

Though references to temples of the Tirthaṅkaras in the Jaina *Āgamas* are extremely rare and their genuineness is often questioned, and even though no image of a Tirthaṅkara on this earth is described in the *Āgama* texts, we are able to obtain a fairly early conception of the Jina image from the stock descriptions of *śāśvata-Jina-pratimās*. Jaina traditions of both sects refer to *Siddhāyatana*s (shrines of Siddhas, also called *śāśvata-caityas* or eternal shrines) containing images of Tirthaṅkaras known as *śāśvata-Jinas*. These images are of four Tirthaṅkaras, namely, Candrānana, Vāriṣeṇa, Rṣabha and Vardhamāna.⁴ They are called *śāśvata-Jinas* because in every *utsarpiṇī* or *avasarpiṇī āra* the names of these four Tirthaṅkaras are always repeated.⁵ Belief in *Siddhāyatana*s, or in *śāśvata-Jina-pratimās* in various heavens and on mountain-peaks is found in several *Āgamas*.⁶ It is said that in the centre of the extremely beautiful *Siddhāyatana* a *devacchandaka* is erected on a big *maṇi-pīṭhaka*. This sanctum of the gods has one hundred and eight images of the Jinas installed therein. A poetic and exaggerated description of the various parts of the body of the Jinas follows. Then it is said that at the back of these idols

¹ *Pratiṣṭhā-sāroddhāra*, 1, 83, p. 9. Pandit Manoharlal, the editor of this text, adds in a foot-note : *athātaḥ sampravakṣyāmi grha-bimbasya lakṣaṇam/ ekāṅgulaṁ bhavet chreṣṭhaṁ dvyaṅgulaṁ dhana-nāṣaṇam// tryaṅgule jāyate vṛddhiḥ pīḍā syāc caturaṅgule/ pañcāṅgule tu vṛddhiḥ syād udvegas tu ṣaḍaṅgule// saptaṅgule gavāṁ vṛddhir hānir aṣṭāṅgule mātā/ navāṅgule putra-vṛddhir dhana-nāṣo daśaṅgule// ekādaśaṅgulaṁ bimbaṁ sarva-kāmārtha-sādhakam/ etat pramāṇam akhyātam ata ūrdhvaṁ na kārayet// iti granthāntare'py uktam.*

² *Ācāra-dinakara*, II, p. 142.

³ *Ibid.*, p. 142, verses 4-7, also verses 13-27, for various mishaps attendant on defective images.

⁴ *Sthānāṅga-sūtra*, 4, sūtra 307; *Pravacana-sāroddhāra*, 491, p. 117. For a very early list, see *Jivajīvābhigama-sūtra*, sūtra 137, p. 235. For *Siddhāyatana*s at various places according to the Digambara tradition, see *Harivaṁśa-purāṇa* of Jinasena, parvans 5-6, pp. 70-140.

⁵ In any of the fifteen *karma-bhūmis*.

⁶ The Nandīśvara-dvīpa of Jaina cosmographical accounts has fifty-two such *śāśvata-Jinālayas*. For the stock description of *Siddhāyatana*s, see *Jivajīvābhigama-sūtra*, sūtra 139, pp. 232-33.

of the Jinas are figures of umbrella-bearers, gracefully holding white umbrellas, wreaths and garlands of *korāṇṭa*-flowers, extremely white and lustrous, like silver, the moon, etc. On each side of the image of the Jina are two figures of the flywhisk-bearers; in front of the Jina is a pair (one on each side) of Nāga figures, of Yakṣas, Bhūtas, and of the *kuṇḍa-dharas* (holding water-jars or vessels) bowing and falling at the feet of the Lord. In front of the images of the Lord are placed bells, *candana-kalāṣas* (same as *maṅgala-kalāṣas* or pots of sandal-wood paste?), *bhṛṅgāras* (jars), mirrors, dishes, vessels, seats, boxes of jewels of variegated hues, necks of horses, elephants, men, Kinnaras, Kimpuruṣas, Mahoragas, Gandharvas, bulls, caskets (*caṅgerī*) of flowers, garlands, powders, unguents, etc., mops of peacock-feathers, baskets (*paṭalaka*) of flowers, one hundred and eight each of lion-thrones, umbrellas, flywhisks, oil-pots, pots of *koṣṭha*, *coyaka*, *tagara*, *haritāla*, *hīṅgula*, *maṇaḥśilā*, collyrium, and one hundred and eight banners.¹

The above is possibly an account of standing images, as the description of Jina's limbs, etc., suggests. Though the set of *aṣṭa-mahā-prātihāryas* prescribed for images of Tīrthāṅkaras by both Śvetāmbara and Digambara *pratiṣṭhā*-texts of the medieval period and by *śilpa*-works is not given above, some of the elements of the eight *prātihāryas*, constituting the *parikara* of a Jina image, do figure in the above account. The account is a poetic and exaggerated mixture of description of Jina figures plus accessories of Jaina worship seen by the author or authors of such accounts. On the whole, on a comparison with available archaeological material, this account does not appear to reflect an age earlier than the early centuries of the Christian era. On the Jina figures of this period obtained from Mathurā, we do find on each side of a Jina an attendant *cāmara-dhara*, or a Nāga figure with folded hands, and occasionally a *mālā-dhara* (garland-bearer) on each side at the top of the sculpture, an umbrella above the head of the Jina. *Kuṇḍa-dharas*, according to commentators, are minor gods who carry out orders (of Indra?), but if *kuṇḍa* is understood as a type of water-vessel, then we have a parallel in Mathurā where the attendant figures sometimes carry a water-pot.

The above account makes no mention of the *lāñchanas* of Jinas, nor of figures of Śāsana-devatās (attendant Yakṣa and Yakṣi protecting the *śāsana* or church of a Jina). These motifs are also absent in Mathurā during the Kushan period. Especially noteworthy is the *śrīvatsa*-mark mentioned by the

¹ This Śvetāmbara conception may be compared with a concise description in the Digambara *Hari-varṇa, parvan* 5, verses 361-65, giving the *parivāra* of the *Siddha-akṛtrima* or *śāsvata* images in the *Siddhāyatana*.

canons and almost invariably obtained on Tirthaṅkara images of the Kushan age, but not on the polished (Mauryan) torso from Lohanipur or the standing early Pārśvanātha bronze in the Prince of Wales Museum, which I have assigned to a period before Christ (see above, pp. 87-88, plate 37).

It seems that marks on soles of feet and palms of hands and the *śrīvatsa*-mark on the chest, etc., taken from traditions of *mahā-puruṣa-lakṣaṇas*, came to be regarded as chief characteristics of a Tirthaṅkara image. The texts describing the *sāśvata*-Jinas do not refer to garments on the figure of the Jina. No early Jaina texts refer to the lists of *mahā-puruṣa-lakṣaṇas* so common in Buddhist Hybrid Sanskrit texts and other Buddhist works. However, the *Aupapātika-Sūtra*, an Upāṅga *Āgama* text, giving the stock description (*varṇaka*) of Mahāvīra's body, which is to be regarded as common to all *Āgamas*, gives a very interesting description of Mahāvīra's body, which agrees, often in similar phraseology, with the *mahā-puruṣa-lakṣaṇas* of early Buddhist texts.¹

According to the *Aupapātika* description of Mahāvīra's body,² Mahāvīra's height was seven cubits, and the frame of his body as strong as the *vajra*, his breath fragrant like the lotus and he was handsome to look at. The body was free from sweating and such other defects. The front of his head (*agra-śīras*) was strong and high like the peak (*kūṭākāra*),³ the hair on the head being dark and of thick growth, lying in schematic curls (*pradakṣiṇāvartta*). The scalp of the Lord, resembling a bunch of pomegranate-flowers, was pure and smooth like gold; his head was shaped like an umbrella (*chattrākāra*); his unsullied forehead (*lalāṭa*) possessed the lustre of the new moon, being clear and even; the face was perfect and shining like the moon, ears lovely, proportionate and good, the cheeks healthy and full. His eye-lashes, thin, dark and smooth, looked beautiful like a bent bow, the wide eyes resembled the full-blown white lotus, each eye-lash having a white hair; his nose was long, straight and uplifted like that of an eagle; his lower lip looked lovely and red like the coral, the cherry or the *bimba*-fruit; the rows of teeth, lustrous like the white moon, conch, milk, etc., were complete, unbroken, indistinct and smooth; his palate and tongue shone like red-hot

¹ A paper giving analysis of the Jaina and Buddhist descriptions was read by the author before the International Congress of Orientalists which met in New Delhi in 1964, and was sent for publication in the Vogel Commemoration Volume, which has unfortunately not yet been published. A free translation of the *Aupapātika* account is therefore added above because of its obvious importance.

² *Aupapātika-sūtra*, sūtra 10, and commentary of Abhayadeva, pp. 26-42.

³ Does this include the conception of *uṣṇīṣa*?

gold; his beard and moustache were well-dressed and grown in proportion to his age. His chin was well-set and well-developed like that of a lion; his neck, four *angulas* in length, looked like the conch (*kambu-grīvā*). His shoulder was broad and rounded (*pratipūrṇa*) like that of the buffalo, the bull, the lion, the boar and the elephant; his round, well-developed muscular arms, with steady joints, were long like the latch of a city-gate; his hands, big and strong, looked like a cobra with expanded hood; his palms were soft and muscular, red and endowed with auspicious marks and had webbed fingers with no intervening space in between (*acchidra-jāla-pānti*), a typical trait found on Buddha images of the Gupta period, not yet available on any image of the Kushan age; the fingers again were both thick and soft with nails red and shining like copper. His palms showed marks of the moon, the sun, the conch, the *cakra* and the *svastika*, etc. He had a broad chest well-developed and even, shining like a bar of gold, and having the mark of the *śrīvatsa*; his back was strong with bones invisible under the muscles. He had a beautiful healthy body shining like gold.

His sides were well-developed, beautiful and symmetrical; the hair on his body was pure, soft, slight, oily, delicate and charming. His abdomen was strong and well-developed (*pīṇa*) like that of the fish and the bird, his belly like that of the fish, all the organs of his body pure and defectless; his navel, deep and developed like the newly-blossomed lotus, was spiral (*pradakṣiṇā-varitā*) inside like the whirling wave of the Gaṅgā. The torso or the middle of his body was like the tripod, the pestle, the mirror or the thunderbolt, broad at ends and narrow in the middle; his hips were like those of the best horse or the lion, his privies like those of a horse, clean and well-formed. He had the gait of the best of elephants; his thighs were shaped like the trunk of an elephant; his knee-joints were invisible as if under the lid of a spherical box; his shanks were like those of a deer; his ankles were well-set and invisible under muscles; his feet, beautiful and well-built like those of tortoise, looked beautiful with close-set fingers having copper-red nails. The soles of his feet, soft and red like the lotus-leaf, showed marks of a mountain, a city, crocodile, ocean, disc, etc. Brilliant like a glowing fire, the lightning-flash or the rising sun, Mahāvīra possessed all the one thousand and eight marks of the best of human beings.

All the Tirthaṅkara or the Buddha images are based on the fundamental concept of *mahā-puruṣa-lakṣaṇas*. The Jaina description seems to suggest, indirectly, the *uṣṇīṣa* but not the *ūrṇā*. Hardly half-a-dozen Tirthaṅkara images so far known or published would show the *ūrṇā*. The *uṣṇīṣa* is almost invariably seen, but images without it are also known from Mathurā and

other sites. A circular *tilaka*-mark on the forehead is rarely seen; one such specimen is from Mathurā. [See above, p. 110 and fig. VI, from Vārāṇasī. —Editor.]

The Jaina description wonderfully agrees with the conception of the Buddha figure in the *Ratna-gotra-vibhāga* of Sthiramati.¹ An ideal abridged description of the Jina body is also obtained in the *Vasudeva-hiṇḍī*, which is also a work of the Gupta age.

According to Jaina traditions, the Tirthaṅkaras have certain extraordinary qualities (*atiśayas*).² But the group of eight *mahā-prātihāryas*, well-known as the *parikara* of the Jina image, is not separated in the list of the *atiśayas* given in early texts like the *Samavāyāṅga-sūtra*. The emphasis on only eight *atiśayas* treated as *mahā-prātihāryas* came with the emergence of the full-fledged *parikara* on images of both the sects. The process was gradual as can be seen by comparison of Tirthaṅkara sculptures of the Kushan and Gupta periods with those of the post-Gupta and medieval periods.

The Jaina pantheon, so far as iconography and available remains are concerned, grew considerably after the Gupta period. Tantric influences developed in Buddhism and Hinduism from the early medieval period. Jainism could not escape this trend and we have texts like the *Jvālāmālīnī-kalpa* of Indranandin, the *Bhairava-Padmāvatī-kalpa* of Malliṣeṇa and the *Ambikā-kalpa* of Śubhacandra. The Jaina rituals are elaborated with strong influence of Hindu rites as is evident from the *Pratiṣṭhā-sāroddhara* of Āśādhara (Digambara), the *Nirvāṇa-kalikā* of Pādalipta and the *Ācāra-dinakara* of Vardhamāna-Sūri (Śvetāmbara). The height of Tantric trends, with non-Jaina influences, was reached in the work called *Vidyānuśāsana* of Matisāgara (circa sixteenth century), still in manuscript form. These works and a number of *pratiṣṭhā*-works of both the sects contain a mine of information on later Jaina iconography.

The Jaina Purāṇas, in Sanskrit, Prakrit, Apabhraṁśa, Kannaḍa, Tamil, etc., are another rich source for a study of Jaina iconography. Again, *stotra*-works, and incidentally some story-books, also supply further information.

¹ *Journal of the Bihar and Orissa Research Society*, XXXVI, pp. 1-119, and chapter III, verses 17-25; V.S. Agrawala, 'Thirty-two marks of the Buddha-body', *Journal of the Oriental Institute*, Baroda, I, no. 1, pp. 20-22.

² See C.R. Jain, *Outlines of Jainism*, pp. 129-30; *Mahā-purāṇa* of Puṣpadanta, I, 18, 7-10; *Samavāyāṅga-sūtra*, sūtra 34, pp. 59-60; *Abhidhāna-cintāmaṇi* of Hemacandra, I, 57-64; *Tiloya-panṇatti*, IV, 896 ff., 915 ff.

Śilpa-works like the *Aparājita-prcchā*, the *Devatā-mūrti-prakarana*, the *Rūpa-maṇḍana* and the *Vāstu-sāra* of Ṭhakkura Pheru, besides earlier works like the *Mānasāra*, are other very important sources for the study of Jaina iconography.

SYMBOLS

There is no Creator-god in Jaina philosophy and strictly speaking image-worship is not absolutely necessary for the attainment of emancipation. It is the *bhāva*-worship (mental attitude) and not *dravya*-worship (physical worship, idol-worship) that really matters as shown by Kundakundācārya. Jaina worship is, therefore, regarded as a worship not of a god-head or a deity but of a human being who has reached perfection of the soul freed from all bondage. And again it is not hero-worship in its usual sense but is the aggregate of qualities of the Perfect Man, of the Liberated Soul that is remembered, adored and developed in one's own self by the worshipper by worshipping the idol of the Jina. The idol therefore serves more the purpose of a symbol of the aggregate of certain qualities than of a portrait of a Tirthaṅkara or a *mahā-puruṣa*. Emancipated souls or Siddhas or Tirthaṅkaras (those Siddhas who establish the Jaina Tīrtha constituted of *śrāvaka*, *śrāvikā*, *sādhv* and *sādhvī*) are souls freed from attachment (*rāga*) or jealousy (*dveṣa*) and therefore neither favour nor frown upon the worshipper of their idols. In worshipping the idol, the devotee remembers the qualities or virtues of the Jina and tries to imbibe them in one's own life and being.

It is therefore obvious that idol-worship was introduced and sanctioned in Jainism only because the common man or the lay-worshipper could not do without it and was possibly already accustomed to some sort of image-worship. Worship of Yakṣas, Nāgas, Bhūtas, Mukunda, Indra, Skanda, Vāsudeva, trees, rivers, etc., is often referred to in the Jaina canons. These deities were invoked with various desires for reward, for obtaining children and so on. Naturally, therefore, Jainism imbibed elements of this type of worship while it began worshipping Tirthaṅkaras, Siddhas and monks in various stages of spiritual progress and sect-hierarchy. It is also possibly an attempt to replace and eliminate or undermine worship of elements of non-Jaina character and association. It was but natural that in the beginning was introduced and enjoined worship of image of the Arhats (Tirthaṅkaras), Siddhas, Ācāryas (heads of a particular group of monks, nuns and their devotees—a *gaṇa* or a *gaccha* or a *kula*), Upādhyāyas (monks who read out and explain the scriptures to others) and Sādhus (ordinary monks). These are called the Five Supreme Ones—the Pañca-Parameṣṭhins.

The Jaina *navakāra-mantra* or the *namaskāra-mantra*, the highest and the most revered invocation and incantation, is constituted of formulas making obeisance to Arhats, Siddhas, Ācāryas, Upādhyāyas and Sādhus who are the Five Dignitaries.

In a lotus-symbol, four dignitaries would be conceived or represented on four petals of the lotus (one in each direction) with the Arhat or Tirthaṅkara in the centre. Though no such early representation has been discovered it seems that from very early times these five were the supreme objects of Jaina worship.

At some later stage, four more objects were introduced on the lotus-petals intervening the lotus-petals of the four concerns of the eastern, southern western and northern directions. These are, according to the Śvetāmbara sect, the conceptions of *jñāna* (Right Knowledge), *darśana* (Right Faith), *cāritra* (Right Conduct) and *tapas* (Right Penance), and according to the Digambara sect, the *caitya* (the Jina image), the *caityālaya* (temple enshrining the Jina image), the *śruta* (scripture) and the *dharma-cakra* (or the Wheel of Law). These were represented as a diagram on stone or in metal or were painted on canvas or paper. The Śvetāmbara diagram is called the Siddha-cakra (plate 307, on stone, from Nadol; plate 309A, in bronze, in the Baroda Museum), while the Digambara one (plate 309B, in bronze, from Tirupparuttikkunram¹) is called the Nava-devatā. In paintings of this diagram each of these five Parameṣṭhins has a particular complexion. Thus the Arhat, the Siddha, the Ācārya, the Upādhyāya and the Sādhu are respectively white, red, yellow, blue and black in complexion.² The colour of the remaining four members of the Śvetāmbara Nava-Pada is to be visualized in meditation as white according to *Nava-Pada-Ārādhana-vidhi*.³ The Digambara diagram of Pañca-Parameṣṭhins is illustrated in a south-Indian bronze in the collection of the Samanta Bhadra Vidyālaya, Delhi (plate 308). Digambara *tantra* has two more diagrams, the Laghu-Siddha-cakra and the Bṛhat-Siddha-cakra,⁴ which are widely different from the Digambara Nava-devatā or the Śvetāmbara Siddha-cakra.

¹ Ramachandran, *op. cit.*, plate XXXVI, 2.

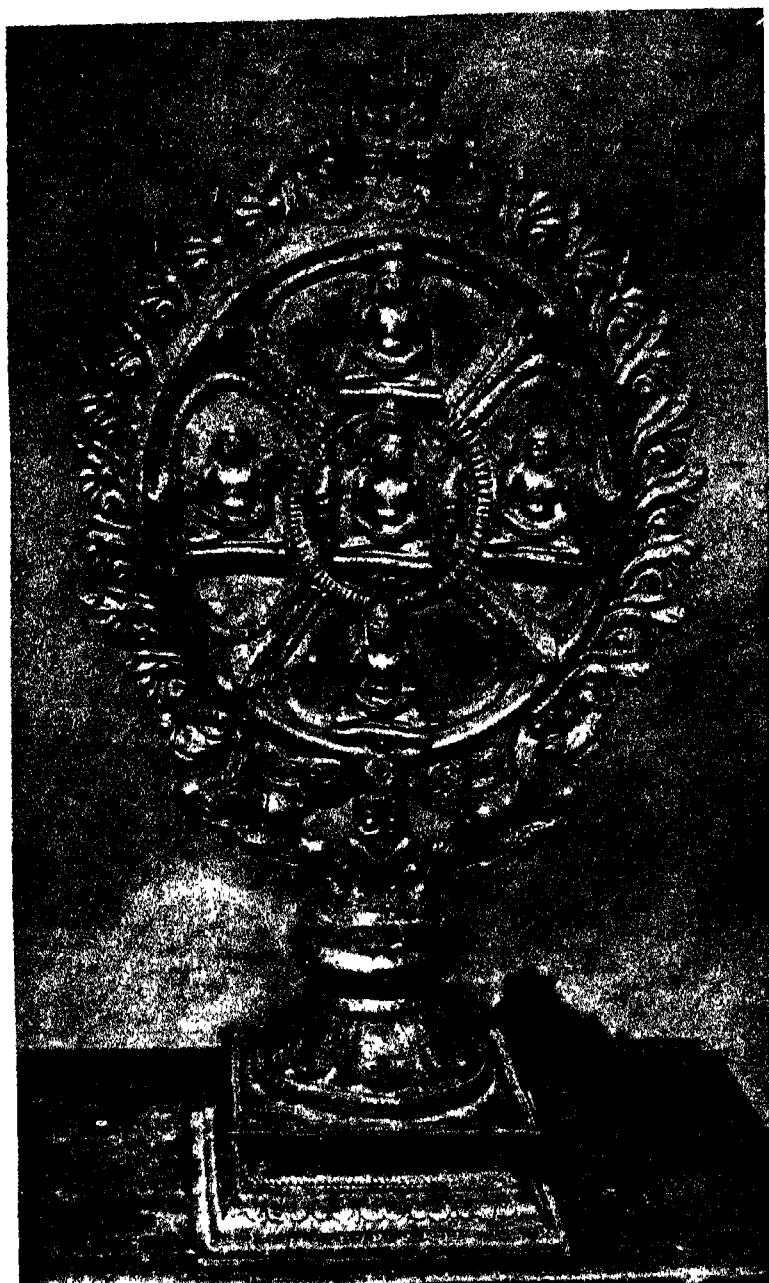
² For further details, see Shah, *op. cit.*, 1955, pp. 97-103.

³ Also *Sīri-Sīriyāla-kahā*, verses 1185-91.

⁴ *Pratiṣṭhā-sāroddhāra*, chapter 6, *Siddha-pratiṣṭhā-vidhi*, verses 10-14; *Jina-saṃhitā* of Ekasāndhi (MS.), chapter 9, verses 88 ff.; *Pratiṣṭhā-kalpa-ṭippaṇam* (MS.) of Vādi-Kumudacandra, *Yantra-mantra-vidhi* section.



Nadol : marble Pañca-Paramēṣṭhins in Śvetambara temple



South India : bronze Pañca-Parameṣṭhin, Digambara
(Samantabhadra Vidyālaya, Delhi)



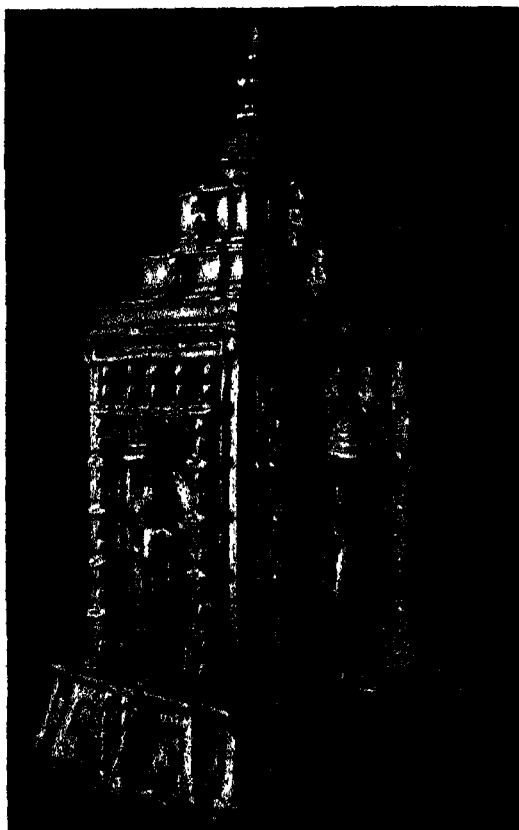
A. Baroda Museum : Siddha-cakra, Śvetāmbara



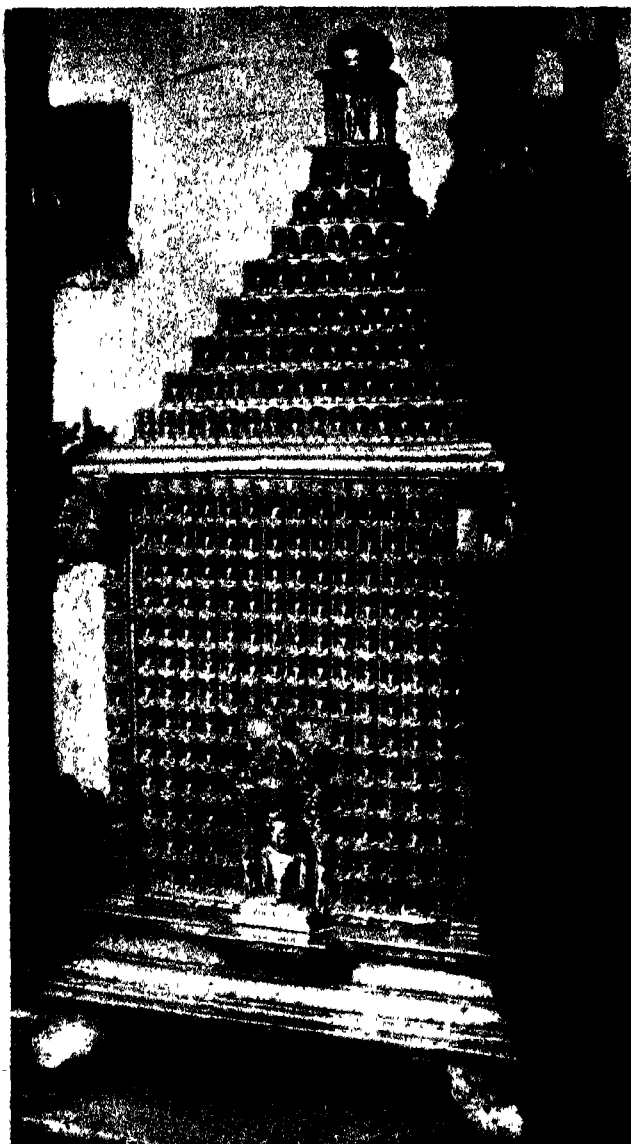
B. Tirupparuttikunram : bronze Nava-devatā in
Trailokyanātha temple



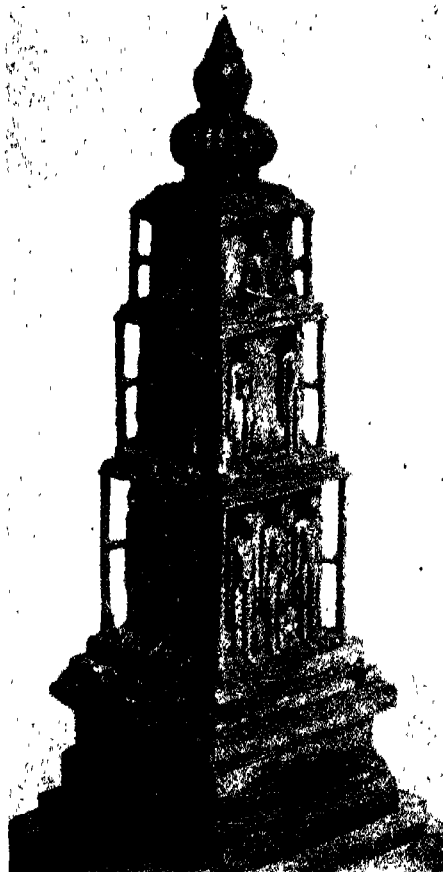
A. Gwalior fort : a *caumukha*



B. Surat : bronze *caumukha* with seventy-two
Jinas in Digambara temple



A. Karaṇja : bronze *sahasra-kūṭa* in Digambara Jain temple of Balātkāra-gaṇa



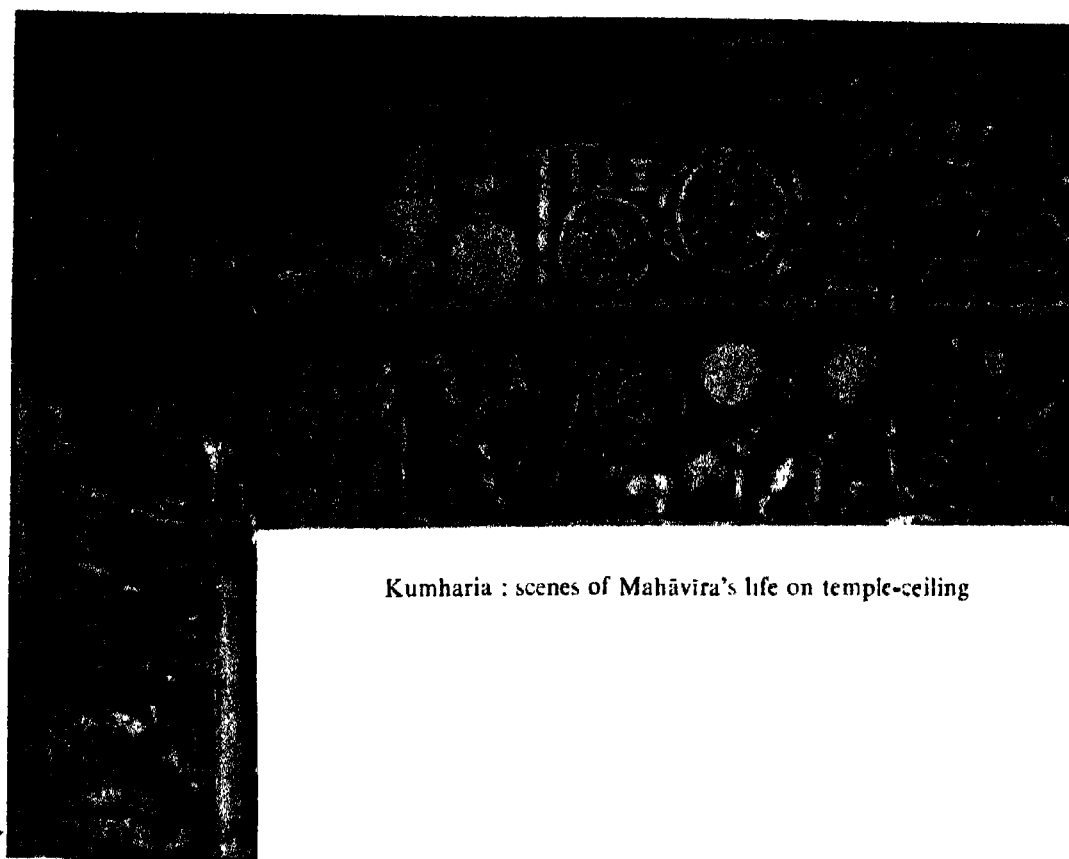
B. Indian Museum : bronze *caumukha* with twenty-four Jinas



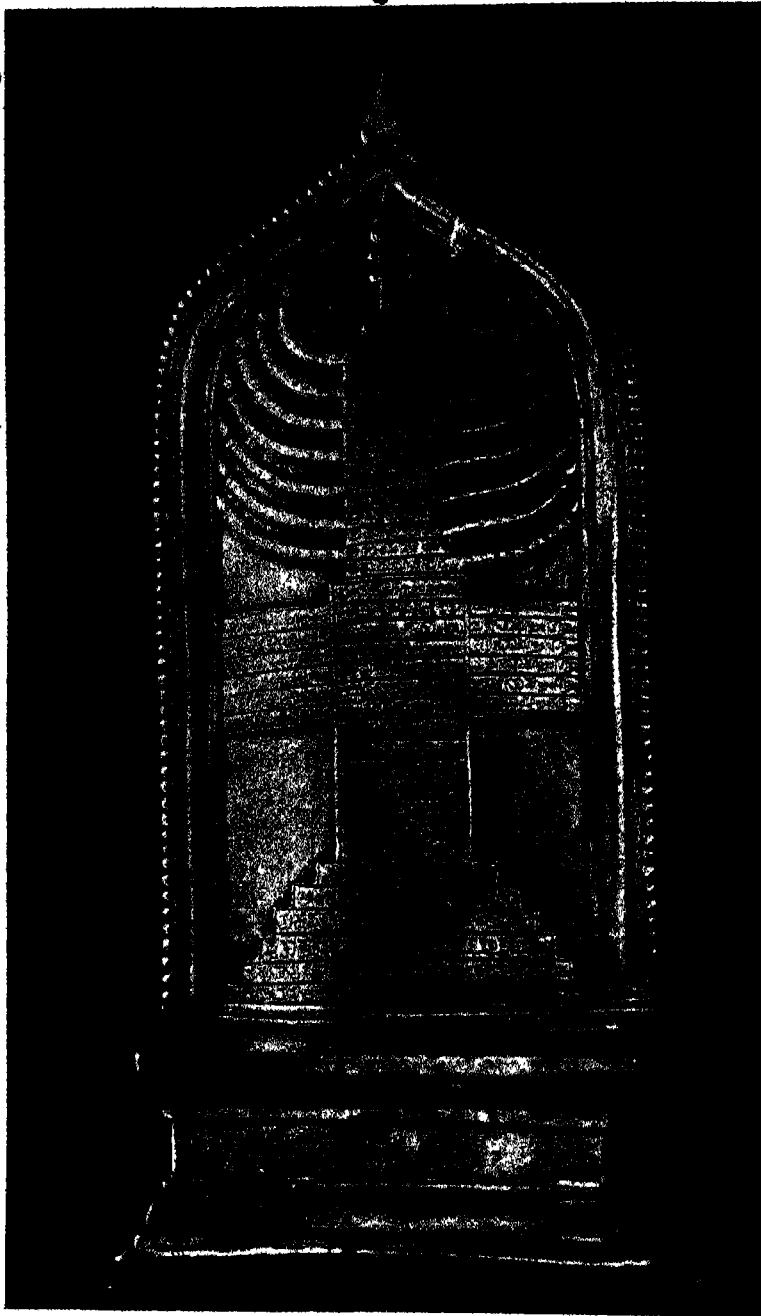
A. South India : Jina under *cailya*-tree
(Samantabhadra Vidyālaya, Delhi)



B. Baroda : brass tablet of *aṣṭa-maṅgala* in
Śvetāmbara temple



Kumharia : scenes of Mahāvira's life on temple-ceiling



Mudbidri : bronze *śruta-skandha-yantra*

Hemacandra refers to the Siddha-cakra as a diagram brought to light by Vajrasvāmin from the last *Vidyānupravāda-pūrvā* in the early centuries of the Christian era.¹ In the commentary *Bṛhannyāsa* on his own *Śabdānuśāsana*, Hemacandra refers to the Siddha-cakra as a *samaya-prasiddha* (famous traditionally) diagram. No earlier reference to the worship of the Siddha-cakra diagram is found, but in the *Nitya-sandhyā-kriyā-vidhi* of the *Jina-saṁhitā*² ascribed to Indranandi (circa tenth century) the Nava-devatās are invoked. It seems that from an early stage the Pañca-Parameṣṭhins were worshipped and invoked.

Archaeological evidence of the Kushan period, obtained from the excavations at Kaṅkāli-tilā, has not revealed any Siddha-cakra or Nava-devatā diagram or the Pañca-Parameṣṭhins in one group, even though individually some of the Five Dignitaries like the Tīrthaṅkara, the Ācārya, the Upādhyāya and the Sādhu are found represented. As regards the Siddha, it is difficult to say whether some of the unidentified statues of Tīrthaṅkaras were regarded as representing Siddhas. The Siddha is *aśarīrin*, free from the bondage of even the human body, and as such his image was possibly not worshipped in the earlier stage. It is only in the very late bronzes in the Digambara shrines that we see the worship of the Siddha, whose figure is stencil-cut on a metal plate, and we also find the Siddha figure in the medieval sculptures and paintings of the Siddha-cakra and Nava-devatā diagrams.

But the Mathurā finds of the Kushan period do show that in the earliest stages the *caitya-stūpa*, the *caitya*-tree and the *āyāga-paṭas* were worshipped. Tree-worship is very ancient not only in India but also in other countries. The Christmas Tree is one such example. Existence of tree-worship in Indus civilization is evidenced by representations on several seals and sealings. One of seals from Chanhū-daro depicts the *pippala*-tree.³ Some sealings from Harappa show trees enclosed by a wall or railings. 'It cannot at present be stated definitely whether tree worship pertained to trees in their natural state or to their indwelling spirits.'⁴ The *Taittirīya-Bṛāhmaṇa* (1.1.3) speaks of seven holy trees. In the R̥gvedic *Āprī-Sūktas*, *vanaspatīs* are invoked.⁵

¹ *Yoga-sāstra*, 8, 74-75.

² Incomplete MSS. of this work are available in Digambara Jaina Bhaṇḍāras.

³ John Marshall, *Mohenjo-daro and the Indus Civilization*, London, 1931, I, p. 312; N.G. Majumdar, *Explorations in Sind*, Memoirs of the Archaeological Survey of India, no. 41, Delhi, 1934, plate XVII.

⁴ *The Vedic Age*, ed. R.C. Majumdar and A.D. Pusalker, London, 1951, p. 188.

⁵ A.A. Macdonell, *Vedic Mythology*, Strassburg, 1897, p. 154.

Oṣadhis are called 'mothers' and 'goddesses' and are invoked chiefly with waters and mountains.¹ *Caitya-vṛkṣas* are mentioned in the *Atharvaveda-Pariśiṣṭa*, LXXI, where large trees are addressed as deities; they are connected with human fertility and nymphs inhabiting them are asked to be propitious to passing wedding-processions.² Souls or spirits were supposed to dwell in trees and to haunt them and were looked upon as gods.³ Offerings are made to these tree-spirits, who are pleased when garlands are hung upon the branches and lamps lighted on all sides, and *bali*-offerings made at the foot of the trees.⁴ Both Manu and Yājñavalkya ask a *snātaka* to circum-bulate sacred trees (*aśvattha*, etc.) on his way.

The *Mahābhārata* forbids even the felling of trees that are known as *caityas*. Kane interprets *caitya* as 'trees like the *aśvattha* that have a platform (*caitya*)⁵ built for them'.⁶ The stone dias, throne or platform was regarded as Yakṣa's haunt (*bhavana*) as pointed out by Coomaraswamy, who also says : 'Most of the Yakṣa cetiya referred to in Buddhist and Jaina literature may have been sacred trees.'⁷ The *Vasudeva-hiṇḍī* of Saṃgha-dāsa-gaṇi (circa fifth century A.D.) shows that there was an *udyāna* (park) called Manoramā in Sāliggāma in Magadha Janapada. Therein was the Jakkha Sumano, whose stone plaque or platform (*silā*=*śilā*) was placed under an *aśoka*-tree, the *śila* being known as Sumanā. There the people worshipped the Yakṣa.⁸ A certain person called Satya spent a night in meditation in this area of the Sumanā-śilā, standing in the *kāyotsarga*-pose, in order to propitiate the Yakṣa. It seems that *śilā* is here used in the sense of a plaque or relief deposited under the *aśoka*-tree (revered as *caitya*-tree) on a platform (*silā-paesa*) where Satya could stand in meditation.

Thus, by the time of Buddha and Mahāvīra, possibly somewhat before their age, some of the *caitya*-trees that were formerly only enclosed in a

¹ *Ibid.* *Ṛgveda-Saṃhitā*, X, 97, 4 which is the same as *Yajurveda-Saṃhitā*, XII, 78, and *Taittirīya-Saṃhitā*, IV, 2, 6, 1.

² A.K. Coomaraswamy, *History of Indian and Indonesian Art*, London, 1927, p. 41.

³ *Chāndogya-Upaniṣad*, VI, 11; *Jātaka*, IV, p. 154.

⁴ *Jātaka*, V, pp. 472, 474, 488; IV, 210, p. 353; III, p. 23; IV, 153. Also *Manu-smṛti*, III, 88; *Bṛhad-Gauṛama*, Jivananda Vidyasagara's collection, part 2 p. 625.

⁵ For the origin and evolution of the meaning of *citya* and *caitya* and for three kinds of *caityas* mentioned in Jaina canonical literature, see Shah, *op. cit.*, 1955, pp. 43-45.

⁶ P.V. Kane, *History of Dharmaśāstra*, II, 2, p. 895.

⁷ Coomaraswamy, *op. cit.*, p. 7, n. 4, and 47.

⁸ *Vasudeva-hiṇḍī*, pp. 85 and 88.

small railing (as in the Indus seals and in the Mathurā *āyāga-paṭas*),¹ now had *śilā-paṭas* installed under them, besides a stone (or brick) platform around their trunks. Not all the trees had these *śilā-paṭas* but only those that were worshipped as haunts of spirits. Some *caitya*-trees possibly had platforms but not *śilā-paṭas* and some continued to have only railings. But in some reliefs of Bharhut we see that stone plaques placed on stools or *āsanas* and installed near the trunks of *caitya*-trees are worshipped by devotees.²

It is possible to infer a stage in which the object of worship was carved in relief on the surface of the *śilā-paṭa* itself and offerings placed on it. We see on some of *āyāga-paṭas* of Mathurā the figure of a Tirthaṅkara carved in the centre. Also the name *āyāga-paṭa* itself suggests that offerings were placed on or near them.

The stock-description (*varṇaka*) of a *caitya* (*Jakkhayāyaṇa*=*Yakṣa-caitya* according to commentators) in the Jaina canons is the description of the Pūrṇabhadra-caitya obtained in the *Aupāpatika-sūtra*, *sūtras* 2-5. According to it, the Pūrṇabhadra-caitya in the Āmraśāla-vana situated to the north-east of the city of Campā was very old in age (*cirātīta*), recognized by people of old as ancient (*porāṇa*) and famous. On all sides of it was a big forest-grove having a central big *aśoka*-tree with a *prthivī-śilā-paṭṭa* under it, slightly reclining against the stem and placed on a *śimhāsana*. It was black like collyrium, dark-blue like *nīlotpala*, shining (reflecting) like the surface of a mirror (*ayamsayatalovame*), soft to the touch like butter, cotton, etc. Incidentally, as I have shown before, this is the description of a highly-polished (Northern Black Polished Ware) terracotta plaque (*prthivī-śilā-paṭṭa*) existing in the sixth century B.C.³

It is this *prthivī-śilā-paṭṭa* which is the precursor and prototype of the *āyāga-paṭas* from Kaṅkāli-tilā. This is further supported by the inscription on the *āyāga-paṭa* set up by Vasu, daughter of Loṇasobhikā, where the tablet

¹ V.A. Smith, *The Jaina Stūpa and other Antiquities of Mathurā*, Archaeological Survey of India, New Imperial Series, XX, Allahabad, 1901, plate IX, p. 16. The inscription on this tablet is highly defaced, *Epigraphia Indica*, II, plate Ib, pp. 311-13.

² B.M. Barua, *Bharhut*, Calcutta, 1937, book III, figs. 26, 28, 30, 31, 32; Coomaraswamy, *op. cit.*, figs. 41, 46, 51.

³ Foundations of the Ghoṣitārāma monastery have yielded the Northern Black Polished Ware of different colours. The medieval commentators were unable to understand the significance and quietly omitted to explain the word *prthivī* attached to *śilā-paṭṭa*. It was not a tablet of the mother-goddess, *Prthivī*, as some scholars tried to explain. This was the shrine of Pūrṇabhadra and not of the mother-goddess *Prthivī*. The plaque (*paṭṭa*) was of a *prthivī-śilā* (terracotta).

is actually called *śilā-paṭa*.¹ It is expressly stated in the last line that this tablet was meant for worship of (offering to) Arhats (*Arahata-pūjāye*).

Hemacandra refers to *bali-paṭṭas*,² with figures of *aṣṭa-maṅgalas* in Jaina shrines. These are certainly the *āyāga-paṭas* since each of the *āyāga-paṭas* discovered hitherto at Kaṅkālī-ṭīlā (except the tablets of ascetic Kaṇha and Āryavatī, above, plate 19) has, as its central prominent motif, one of the *aṣṭa-maṅgala* symbols. Thus, we have *āyāga-paṭa* with *svastika*, *tri-ratna*, *stūpa*, *dharma-cakra*, *sthāpanācārya* (or *Indra-yaṣṭi* as identified by V.S. Agrawala), etc. Some of the tablets have figures of all the eight auspicious symbols on them, for example, the *āyāga-paṭa* which is the gift of Sihanādika, the *āyāga-paṭa* of the wife of Bhadrānandi and the *āyāga-paṭa* of an unknown donor from Mathurā.³ The list of eight auspicious symbols of the age was somewhat different from the lists now current with the Śvetāmbara and the Digambara sects.

The practice of installing objects of worship on platform under *caitya*-trees continues to this day in India, and we find loose broken or intact images and stones placed on such platforms under trees in villages and towns. An interesting evidence of about first century B.C. is obtained in a relief-panel from Mathurā which has the representation of a Śiva-*liṅga* under a tree, both enclosed in a railing.⁴

In the *Aupapātika-sūtra* description of the *caitya* of Pūrṇabhadra (a well-known ancient Yakṣa), there is no mention of a structural shrine, and here possibly the tree itself with *śilā-paṭṭa* is the Yakṣa-*āyatana* as in the case of *Suciloma-Jātaka* (*Saṃyutta-Nikāya*, 11, 5) where a *taṅkita mañco* is stated to be the Yakkha's haunt (*bhavana*). It seems that the carving of a figure (of the Yakṣa or any deity) on the *śilā-paṭṭa* or of installing a sculpture of a deity

¹ V.S. Agrawala, 'Catalogue of the Mathurā Museum', *Journal of the U.P. Historical Society*, XXIII, parts 1-2, pp. 69 ff. For a fuller description of the passage from the *Aupapātika-sūtra*, see Shah, *op. cit.*, 1955, pp. 67 ff.

² See the remarks of U.P. Shah in 'Varddhamaṇa-Vidyā-Paṭa', *Journal of the Indian Society of Oriental Art*, IX, 1941. Hemacandra, in his *Triṣaṣṭi*, I, 3,422 ff., describing a *samavasaraṇa* says: 'The arches were adorned with flags and white umbrellas and eight auspicious symbols below looked like those on offering slabs (*bali-paṭṭas*).'

³ Smith, *op. cit.*, plates IX, VII; above, plate 3. For a fuller description of and discussion on *āyāga-paṭas*, see Shah, *op. cit.*, 1955, pp. 77-84, figs. 7, 10, 11, 13, 14, 14A, 14B, etc.

⁴ Shah, *op. cit.*, 1955, fig. 67.

under a *caitya-tree* was a later stage,¹ but it must be remembered that even this stage might have been reached in the age of Mahāvīra if the shrine of Maggarapāṇi Yakṣa of Rājagṛha, referred to in Jaina canonical literature, can be regarded as dating from Mahāvīra's times.

Both Buddha and Mahāvīra² and many other thinkers and sages of old used to meditate under such trees, on these platforms. This practice of meditating under trees is what Buddha seems to have resorted to, as suggested by Rhys Davids when at the end of some earnest dialogue Buddha used to close it with an appeal : 'Here are the trees: think this matter out'.³

Another stage in the worship of the *caitya-tree* can be easily imagined in the erection of a *pīṭha* with *śilā-paṭṭa* on each of the four sides of a tree. This served as the fundamental conception of the early *caitya*, open on four sides, the *caturmukha* shrine, also in the conception of *pratimā sarvatobhadrikā* from Kaṅkāli-tilā, in which a Tīrthaṅkara is standing (above, plate 18) or sitting on each of the four sides. This inference is confirmed by the elaborate account of *caitya-vṛkṣas* in the *samavasaraṇa* of Ādinātha, described by Jinasena in his *Ādi-purāṇa*. They are called *caitya-vṛkṣas* because at their roots are placed, on four sides, four images (*caityas*) of the Jinas.⁴ The *caitya-trees* of the Bhavanavāsi class of gods are described in a similar way by the *Tiloya-panṇatti*.⁵

The original conception of a *caturmukha-pratimā* (image facing four directions, fourfold image), so far as the *samavasaraṇa* is concerned, is based upon the belief that in the circular auditorium in which the Jina delivers his sermon sitting on a dais in the centre, with the audience sitting on all sides, three images of the exact likeness of the Jina were installed by Indra for facing the three directions except the one which the Tīrthaṅkara himself was facing, so that all beings sitting in the different directions would be able to face the Jina. Thus, in this conception it is the figure of one and the same Jina that is to be seen facing each of the four different directions. Thus, in a fourfold image of Mahāvīra one should find four of images of Mahāvīra facing the four directions. But almost all the fourfold images found at Kaṅkāli-tilā disclose

¹ Cf. Odette Viennot, *Le Culte de l'Arbre dans l'Inde ancienne*, plate VIII D, from the Amaravati stūpa.

² Cf. *Bhagavati-sūtra*, 3, 2, sūtra 144, which describes Mahāvīra as meditating under a tree on a *prthivī-śilā-paṭṭa*.

³ T.W. Rhys Davids, *Buddhist India*, pp. 230-31.

⁴ *Ādi-purāṇa*, 22, 184-204, I, pp. 524-27.

⁵ *Tiloya-panṇatti*, 3, 33-39, I, p. 115.

figures of four different Tīrthaṅkaras facing the four quarters. At least two of them can be identified—one, Rṣabhanātha with hair-locks falling on his shoulders, and the second, Pārśvanātha with snake-hoods over his head. The third must have been Mahāvīra, being the last Tīrthaṅkara, while the fourth might have represented Neminātha. This is inferred because in the *Kalpa-sūtra* lives of the remaining twenty Jinas are treated in an identical stereotyped fashion.

It is, therefore, possible that the fourfold images from Mathurā, known as *pratimā sarvatobhadrikā* from inscriptions on their pedestals, are not based on the conception of the *gandha-kuṭī* (sitting in which the Tīrthaṅkara delivers his sermon) of a *samavasaraṇa* but perhaps has its origin in the concept of Yakṣa-caityas under trees.¹ In the stock-descriptions (*varṇaka*) of the *Siddhāyatanas* in the Jaina Āgamas, we find that such a shrine had three entrances. In front of each entrance was a portico (*mukha-maṇḍapa*) adorned with *aṣṭamaṅgala* motifs. In front of these were the *prekṣā-grha-maṇḍapas* or assembly-halls. Facing them was a *caitya-stūpa* on a *maṇi-pīṭhikā*. On four sides of each *stūpa* were *maṇi-pīṭhikās*, each platform surmounted by Jina figures facing the *stūpa*.² This shows the conception of Jina figures facing four sides.

The *Ādi-purāṇa* of Jinasena³ describes a type of pillars known as the *māna-stambha* in the first rampart of the *samavasaraṇa*. At the base of these pillars on four sides were placed four golden images of Jinas. Such pillars are also described in the *Tiloya-paṇṇatti*⁴ which says that the Jina images were placed on the top of a pillar. The Kahaun pillar with an inscription of the Gupta age⁵ shows four Jinas on four sides at the top and one at its base. Such figures are usually enshrined in a square pavilion, on top, open on four sides. This practice remains popular even today amongst the Digambaras. At Deogarh are certain pillars which show variations in this older tradition of *māna-stambha*. Sometimes, besides the four Jina figures on the top, four figures of subordinate deities, Yakṣīs, Kṣetrapālas, etc., were shown at the base, while on the top sometimes a *gaṇadhara* or an Ācārya replaced one of the four Tīrthaṅkara images. An elaboration of the same conception is the famous Jaina *stambha* at Chitor in Rajasthan.⁶

¹ For the evolution of the *caitya*, see Shah, *op. cit.*, 1955, pp. 43 ff., esp. pp. 56-57, 94-95.

² *Jivāvivābhigama-sūtra* 3, 2, 137 ff. Also see *Bhagavati-sūtra*, 20, 9, *sūtras* 684-794.

³ *Ādi-purāṇa* of Jinasena, 22, 92-102, pp. 515-16.

⁴ *Tiloya-paṇṇatti*, 4, 779 ff. It would be worthwhile checking up if any of the fourfold images from Kaṅkālī-ṭīlā was a part of either the base or of the top of a pillar.

⁵ J.F. Fleet, *Inscriptions of the Early Gupta Kings*, *Corpus Inscriptionum Indicarum*, III, Calcutta, 1888, pp. 66-68.

⁶ See Shah, *op. cit.*, 1955, fig. 56, for a pillar in the compound of Temple 12 of Deogarh, and *ibid.*, fig. 82, for the *stambha* of Chitor (also above, plate 219).

Mention may be made here of the conception of *caturmukha* (*caumukha*) Jaina shrines where the sanctums have doors facing four sides, and the chief image in worship is a fourfold Jina image with a Tirthaṅkara (not necessarily the same) facing each direction. A very early famous shrine of this type is the famous Paharpur temple in Bengal which has disclosed Hindu reliefs. It is difficult to say whether it was originally a Jaina shrine or not, but the find of a copper-plate dated in the year 159 (A.D. 478), referring to the Jaina Pañca-stūpanikāya, obtained from Paharpur is noteworthy. However, there are several famous Jaina *caumukha* shrines in India, a unique example being the Trailokya-dīpaka *caturmukha-prāsāda* at Ranakpur, Rajasthan; another famous example is the Kharatara-vasaḥ temple (*circa* fifteenth century) in the Dilwādā group of shrines on Mount Abu.¹

We have referred to the practice of installing fourfold images at Mathurā. The Sonbhaṇḍār cave at Rajgir has a post-Gupta *caumukha* in stone having on each of the four faces a different Jina—Rṣabha, Ajita, Sambhava and Abhinandana. An earlier sculpture from Sarnath in the Bhārat Kalā Bhavan, Vārāṇasī, is a fourfold stone image. Quite a large number of fourfold images in stone and metal installed in different periods of history are still being worshipped in several Jaina temples all over India. For a further elaboration of this concept in the medieval age, see plate 310A, from the Archaeological Museum, Gwalior.

Perhaps some time in the medieval period, worship of groups of twenty-four Tirthaṅkaras or of seventy-two Tirthaṅkaras—twenty-four each of the past, present and future *ārās* or aeons (plate 310B—from a Digambara Jaina temple, Surat) or of one hundred and seventy Tirthaṅkaras of different regions and of one thousand Tirthaṅkaras (plate 311A) of one thousand peaks of Jaina cosmographical accounts (having Jaina shrines) became popular. These groups, excepting the last one, were often represented on relief-slabs. The last one, for convenience, was preferably represented as a fourfold image with miniature images on all sides. Even the groups of one hundred and seventy or seventy-two were more conveniently represented as fourfold (*caturmukha*) images. But *caumukha* images with a total of twenty-four Jinas distributed over four sides are not rare. Again, in such representations artistic variations are found such as by distributing the twenty-four figures in three tiers (plate 311B), or in cases of larger groups the whole sculpture is shown as a miniature shrine with a top.

To revert to the *caitya*-trees. Tree-worship, popular from very ancient times, noticed on Indus seals and in Vedic and Smṛti literatures, formed an

[¹ See above, chapters 21 and 28, for Paharpur, Ranakpur, etc.—Editor.]

important aspect of the religious cults of the masses with whom Buddha and Mahāvīra were mainly concerned in their opposition to Vedic priestly class and its rituals. Mahāvīra stayed in such shrines both before and after *kevala-jñāna*. The belief that Buddha and Mahāvīra obtained enlightenment under such *caitya-vṛkṣas* might have been based on facts, and when lists of other Buddhas and Tirthaṅkaras grew their *caitya*-trees were recorded by both the sects.

But since in early Buddhist art Buddha was not represented in human form, the *bodhi*-tree attained greater importance, while the Jainas were satisfied with recording of the list of *caitya*-trees of different Jinas and by giving them secondary importance in worship and art. But the *caitya*-tree had to be introduced on relief-sculpture of Tirthaṅkara, by showing its foliage spread over his head, because of the great popular appeal the tree had in ancient India. Both Jainism and Buddhism gave a new meaning to this tree-worship. The *caitya*-trees were worshipped and represented in art, not because they were haunted by spirits and godlings, but because they were associated with the enlightenment of Buddha and the Tirthaṅkara. Originally perhaps the Jina image was placed under a *caitya*-tree. The bronze figure of a *caitya*-tree obtained in the Chausa hoard of Jaina bronzes (above, plate 22C), now in Patna Museum, was perhaps worshipped in such a way, with a separate small Jina placed near its trunk. With the growth of shrines, the practice almost died out gradually, but still we can see a tree (*rāyaṇa*-tree in Gujarati) associated with Ṛṣabhanātha being held sacred and worshipped on Mount Satrunjaya. That the *caitya*-tree was given special importance due to the tree-cult of the masses is best illustrated by a type of Tirthaṅkara images where the Jina is shown sitting under a big prominent tree (plate 312A), almost all other *prātihāryas* (elements of *parikara* of a Jina image) being either eliminated or subdued.¹

The earliest reference to the *caitya*-tree of Mahāvīra is perhaps in the account of Mahāvīra's life in the *Ācārāṅga*, book II, which is regarded later in age than book I. The *Kalpa-sūtra*, which speaks of the lives of the twenty-four Tirthaṅkaras but gives details of the lives of only four, Ṛṣabha, Nemi, Pārśva and Mahāvīra, does not mention the *caitya*-trees of the remaining twenty Jinas. The *Samavāyāṅga-sūtra*, which, though incorporating much earlier material, is obviously a later compilation, gives a list of the Past, Present and Future Tirthaṅkaras, as also of Tirthaṅkaras of the Airāvata-kṣetra and further records a list of *caitya-vṛkṣas* of all the twenty-four Tirthaṅkaras of the present age (*ārā*)

¹ Cf. Shah, *op. cit.*, 1955, fig. 72, from Kalugumalai, Tinnevely District; fig. 73, from Pañcāsara temple, Patan; fig. 75, from a Digambara Jaina shrine, Surat.

in the Bharata-kṣetra.¹ This last list, being common to both the Digambara and the Śvetāmbara sects,² was evolved before the Digambara-Śvetāmbara differences were aggravated in the fifth century.

The Jainas have assigned the spirits connected with the tree-worship to the class of Vyantara gods. The Vyantaras are subdivided into eight groups, Piśācas, Bhūtas, Yakṣas, Rākṣasas, Kinnaras, Kimpuruṣas, Mahoragas (Nāgas) and Gandharvas. Each group has on its crest the symbol (of a tree) in the following order—the *kadamba*, *sulasa*, *vaṭa*, *khaṭvāṅga*, *aśoka*, *campaka*, *nāga* and *tumburu* according to the Śvetāmbara tradition. The Digambara list³ substitutes the *badarī*-tree for the *khaṭvāṅga*. *Khaṭvāṅga* alone does not seem to be a tree in the Śvetāmbara list.

The *Sthānāṅga-sūtra*⁴ gives a list of *caitya*-trees worshipped by the ten classes of Bhavanavāsi gods; a different list is supplied by the *Tiloya-paṇṇatti*.⁵ This signifies the association of *caitya*-tree or the tree-cult with the area of Jaina shrines.

Along with the conception of *caitya*-trees may be noted the conceptions of the Tree of Life and the Wish-fulfilling Tree (*kalpa-druma*) in Brāhmanical and Buddhist texts.⁶ Jaina texts also speak of ten *kalpa-drumas*. These are described in detail in the *Jambūdvīpa-prajñapti*.⁷ Hemacandra describes ten kinds of *kalpa*-trees in the Uttarakurus as follows : The ten kinds of wishing-trees, *madyāṅgas*, etc., always give to people whatever they desire without effort on their part. Among these, the *madyāṅgas* give wine, the *bhrṅgas* dishes, the *turyaṅgas* choice musical instruments . . . The *dīpa-śikhās* and *jyotiṣkas* give wonderful light, the *citrāṅgas* furnish ornaments, the *citrarasas*, in turn, food. The *maṇyaṅgas* furnish ornaments, the *gehakāras* houses and the *anaṅgas* various kinds of divine apparel.⁸

¹ *Samavāyāṅga-sūtra*, 159, *samavāya*, p. 152. Also see *Jivāṅgādīgama-sūtra*, *sūtra* 127, p. 125, and *sūtra* 142, p. 251, for *caitya*-trees.

² Ramachandran, *op. cit.*, pp. 192 ff., gives a list of *caitya*-trees of all the Jinās of this age which seems to be incorrect. For Digambara lists, see *Pratīṣṭhā-sāroddhāra*, 4, 106, p. 101; *Tiloya-paṇṇatti*, 4, 916-13, I, p. 264.

³ For lists of both the traditions with sources, see Kierfel, *Die Kosmographie der Inder* pp. 273 ff.

⁴ *Sthānāṅga-sūtra*, 10, 3, *sūtra* 766, II, p. 487. The commentator says that these trees were worshipped near the *Siddhāyatanas*.

⁵ *Tiloya-paṇṇatti*, 3, 136, I, p. 128.

⁶ Especially see A.K. Coomaraswamy, *Elements of Buddhist Iconography*, Cambridge, Mass., 1935.

⁷ *Jambūdvīpa-prajñapti*, 20, pp. 99 ff.; also see *Pravacana-sāroddhāra*, 1067-70, p. 314; *Harī-varṇa* of Jināsena, I, pp. 146-47.

⁸ *Triṣaṣṭi-salākā-puruṣa-caritā*, I (Gaekwad Oriental Series), tr. Helen Johnson, pp. 29-30.

Belief in auspicious dreams is very ancient in India as evidenced from a reference to the effect of such a dream found in the *Chāndogya-Upaniṣad*, V, 2, 7, 8. When a would-be Tirthaṅkara descends from heaven into his mother's womb, the mother sees certain dreams which are regarded as auspicious. According to the Śvetāmbara belief the mother sees fourteen different objects in the dream, while according to the Digambara sect the dreams are sixteen in number. The fourteen dreams seen by the mother of Mahāvira are described in detail in the *Kalpa-sūtra* : (1) a white elephant, large and beautiful, with four tusks, (2) a white bull surrounded by diffusion of light, with a charming hump and horns greased at lips, (3) a sportive lion, white and beautiful, with a flapping tail and protruding tongue, (4) the goddess Śrī, four-armed, adorned with ornaments, carrying the lotuses and lustrated by elephants, (5) a garland of various flowers, (6) the full moon, (7) the red sun, (8) a wondrous beautiful banner fastened to a golden staff, with a lion on top, (9) a full vase, filled with water and lotuses, the abode of fortune, (10) a large lake full of lotuses and aquatic animals, (11) the Ocean of Milk, with agitated waters, full of aquatic animals, (12) the celestial palace (*deva-vimāna*) of numerous columns, with hanging garlands, decorated with pictures or sculptures, (13) the jewel-heap (*ratna-rāṣi*) with all sorts of jewels, and (14) smokeless fire with flame in constant motion.¹

Kalpa-sūtra miniatures show representations of these dreams either in a group, as in Brown's² fig. 19, or singly, as in his figs. 20-33. The most common type of *Kalpa-sūtra* miniatures (cf. Brown's figs. 6, 18) represents the mother of Jina sleeping on a cot in the lowest panel and in two or three panels above are shown, in different rows, smaller figures of the fourteen dreams. Dreams are also represented in stone reliefs of the lives of different Jinas. Plate 313 illustrates such a group from the life of Mahāvira on a ceiling in one of the temples at Kumbharia.

Belief in auspicious dreams, though very old in ancient India and common among all sects, entered into descriptions of lives of Jinas at some later stage. The *Kalpa-sūtra* description, which perhaps is the earliest available,

¹ For an interesting discussion on and interpretation of some of these prognostic dreams, see A.K. Coomaraswamy, 'The Conqueror's Life in Jaina Paintings', *Journal of the Indian Society of Oriental Art*, III, no. 2, December 1935, pp. 125-44.

² W. Norman Brown, *Miniature Paintings of the Kalpasūtra*. For other illustrations, see *Jaina Citra-kalpa-druma*, I, fig. 73; Coomaraswamy, *Catalogue of the Indian Collections in the Boston Museum*, IV, figs. 13, 34; Brown, *op. cit.*, fig. 152, p. 64; Muni Punyavijaya, *Pavitra-Kalpa-sūtra*, figs. 17, 22.

contains a reference to *dīnāra-mālā*.¹ This shows that this portion of the text post-dates the introduction and popularity of the *denarius* coins in India. No earlier representations of the dreams are available. Lists of dreams seen by mothers of Cakravartins, Vāsudevas and Baladevas may be still later.

According to the Digambara tradition, the sixteen dreams of the Jina's mother are: (1) Airāvata, the elephant of Indra, (2) the best of the bulls, (3) lion, white in colour with red manes, (4) the goddess Padmā (Śrī) seated on golden lotus and lustrated by elephants, (5) pair of garlands of best flowers, (6) the moon, (7) the sun rising from the Udayācala mountain, (8) pair of full vases with lotuses placed on their mouths, (9) pair of fish, (10) celestial lake, (11) agitated ocean, (12) a lofty golden lion-throne, (13) a celestial car (*vimāna*), (14) a palace of the king of snakes (*nāgendra-bhavana*), (15) heap of jewels, and (16) smokeless fire.²

Representations of the sixteen dreams are popular amongst the Digambara Jainas and are often carved on door-lintels of shrines, an early specimen of these being available on the door-frame of the Śāntinātha temple at Khajuraho. There are some more representations of the dreams on the door-frames of different Jaina shrines at Khajuraho.

Jaina traditions speak of a fewer number of dreams seen by the mother of other Śalākā-puruṣas like the Vāsudevas, the Baladevas and Cakravartins.³ They are not known to have found a place amongst the paintings or reliefs discovered hitherto.

The *aṣṭa-maṅgalas*, familiar to both the sects, are known to Jaina worship from ancient times. There are a few variations in the Śvetāmbara and Digambara lists of these objects, noted below. According to the Śvetāmbara canonical text *Aupapātika-sūtra*, they are: *svastika*, *śrīvatsa*, *nandyāvarta*, *vardhamānaka* (powder-flask), the full vase, *darpaṇa* (mirror) and *matsya* (or *matsya-yugma*, a pair of fish). These are often referred to in Jaina texts, including canonical works, as decorating tops of architraves or ramparts, or

¹ Muni Sri Punyavijaya, in his Introduction to his (critical) edition of the *Pavitra-Kalpa-sūtra*, p. 10, says that the detailed description of the fourteen dreams of the *Kalpa-sūtra* is not referred to in Agastya-siṃha-Sūri's *Cūrṇi* on this work and that it is difficult to say whether this part is genuine. According to him, both the *Niryukti* and *Cūrṇi* on the *Daśaśruta-skandha* (of which the *Kalpa-sūtra* is the eighth *adhyāyana*) date from circa A.D. 350 or earlier.

² *Ādi-purāṇa* of Jinasena, *sarga* 12, verses 101-19; *Hari-varṇa* of Jinasena, *sarga* 8, verses 58-74.

³ Such beliefs are common to both sects but the differences in their lists show that they have grown after the final crisis between the Śvetāmbaras and the Digambaras in the Gupta age.

placed on *caitya*-trees and platforms, or painted on walls and so on.¹ Hemacandra also notes that the eight auspicious symbols were represented on *bali-paṭṭas* or offering slabs.² In modern Jaina temples we have offering-stands with low legs made of wood or metal, to hold offering in temple-worship. They have eight auspicious symbols or the fourteen or sixteen dreams, carved or embossed on the sides. Often Jaina ladies prepare in the hall of worship such eight symbols on platters with uncooked husked rice. Small metal platters with the *aṣṭa-maṅgalas* cast or engraved are also seen in the sanctums along with other metal images (plate 312B). Most of these small platters are hardly older than a century or two.

But the reference by Hemacandra to *bali-paṭṭas* with *aṣṭa-maṅgala* symbols is interesting since this is supported by the evidence of *aṣṭa-maṅgalas* on *āyāga-paṭas* of the Kushan age, obtained from Mathurā. The tablet set up by Acalā, wife of Bhadrānandi (fig. XI of Smith, *op. cit.*), shows four symbols in the upper panel and eight more in the lower one.³ In the lower panel, the partly-mutilated first symbol from the right end was possibly the *śrīvatsa*. The second is the *svastika*, the third a half-open lotus-bud, the fourth a pair of fish, the fifth a water-jar, the sixth either an offering of sweets or a heap of jewels (*ratna-rāśi*). The seventh seems to be a cross-stand with a scripture on it, perhaps the *sthāpanā*, but it could have been the *bhadrāsana*. The eighth symbol seems to be a defaced *tri-ratna*. The uppermost central rectangular panel shows the *śrīvatsa*, another type of *svastika* with bent ends and two unidentified symbols, the first of which may be an *āsana* (*bhadrāsana*?). A better-preserved set of eight symbols is obtained on the *āyāga-paṭa* set up by Sihanādika (J. 249 of the Lucknow Museum).⁴ This, as well as the tablet of Acalā, show in the central square four composite *tri-ratnas*. In the uppermost central rectangular panel, the tablet of Sihanādika shows a pair of fish, a heavenly car, a *śrīvatsa*-mark and a powder-box. In the corresponding part of the lowermost panel are shown a *tri-ratna* symbol, a full-blown lotus, a symbol which Agrawala recognized as *Indra-yaṣṭi* or *vaijayanī* and a *maṅgala-kalaśa*.⁵

The *āyāga-paṭa* set up by an inhabitant of Mathurā (J. 248 of the Lucknow Museum) has in the centre a sixteen-spoked wheel, the

¹ *Triṣaṣṭi*, I, pp. 112, 190; *Ādi-purāṇa*, parva 22, verses 143, 185, 210, etc.; *Rāyapaseṇaiyam*, ed. Pandit Bechandas, p. 80; also *Jambūdvīpa-prajñapti*, I, p. 43.

² *Triṣaṣṭi*, I, p. 190 and note 238.

³ Shah, *op. cit.*, 1955, p. 82, fig. 10; J. 252 of the Lucknow Museum.

⁴ *Ibid.*, fig. 13, p. 79.

⁵ V.S. Agrawala, *A Guide to Lucknow Museum*, p. 2, fig. 5, and his *Harṣa-carita ek Sāmskṛtika Adhyayana* (Hindi), p. 120; Smith, *op. cit.*, plate VII, p. 14.

dharma-cakra.¹ The tablet set up by the wife of Śivaghoṣaka (J. 253 of the Lucknow Museum) has four composite *tri-ratnas* (with a Jina in the centre).² The tablet set up by an unknown donor (J. 250 of the Lucknow Museum)³ has in the central bigger circle an ornamental *svastika*, enclosing in its four arms the *svastika*, the *śrīvatsa*, a *mīna-yugala* and the Indra-yaṣṭi (*vaijyantī*?, *sthāpanā*?) symbols. The central smaller circle has composite *tri-ratnas* with an inset Jina figure. The lowermost panel of the tablet has some defaced symbols where a water-jar, a half-open lotus, a *tri-ratna* and a *svastika* can be easily recognized. The *āyāga-paṭa* set up by Śivamitra,⁴ recovered in a fragmentary form, shows in the centre the leg of a big cross-legged stand which, in the tablets noted above, has been referred to as a *sthāpanā* (?) or an Indra-yaṣṭi (?) etc. This analysis suggests that besides having small representations of a few or all the eight *aṣṭa-maṅgalas*, each of the *āyāga-paṭas* mentioned above has at least one bigger or major representation of one of the *aṣṭa-maṅgalas*. Possibly there existed *āyāga-paṭas* with such representations of the remaining symbols of the *aṣṭa-maṅgalas* acknowledged by the Jainas of Mathurā in the Kushan period. This shows that Hemacandra had with him the knowledge of a genuine old tradition regarding *bali-paṭṭas* with representations of *aṣṭa-maṅgalas*.⁵

Aṣṭa-maṅgalas are represented in miniature paintings⁶ of Jaina manuscripts or in paintings on canvas of different *paṭas*, and in scroll-paintings of the *vijñapti-patras*.⁷ Small metal platters of these *aṣṭa-maṅgalas* are also dedicated in Jaina temples and worshipped along with other Jaina metal images in the sanctums (cf. Shah, *op. cit.*, 1955, fig. 60).

The *aṣṭa-maṅgalas* are worshipped in Jaina rites. The *Ācāra-dinakara*, a Śvetāmbara text of the fourteenth century, attempts to explain the conception

¹ Shah, *op. cit.*, 1955, fig. 14, p. 77; Smith, *op. cit.*, plate VIII, p. 15; Bühler in *Epigraphia Indica*, II, pp. 200, 313.

² Shah, *op. cit.*, 1955, fig. 12, pp. 76-77; Smith, *op. cit.*, plate X, p. 17.

³ Shah, *op. cit.*, 1955, fig. 11, p. 81; Smith, *op. cit.*, plate IX, p. 16.

⁴ Shah, *op. cit.*, 1955, p. 80; Smith, *op. cit.*, plate XIII, p. 20.

⁵ It must however be remembered that the worship of these *āyāga-paṭas* was not limited to that of the eight symbols. It was extended to the worship of the *stūpa*, the *calitya*-tree, the *dharma-cakra*, the Jina, Āryavatī (perhaps mother of Mahāvira), learned great Ācāryas like the ascetic Kaṇha and, so on, as we have *āyāga-paṭas* with such chief representations. All the *āyāga-paṭas* taken together seem to provide us with all the chief elements of Jaina worship in the Kushan age at Mathurā.

⁶ *Jaina Citra-kalpa-druma*, I, figs. 82, 59.

⁷ Johnson's translation of *Triyaṣṭi*, I, plate IV.

behind each of these symbols.¹ According to it, the *kalaśa* is worshipped because the Jina is verily like a *kalaśa* in his family. The mirror is for seeing one's true self. The *bhadrāsana* is worshipped as it is sanctified by the feet of the blessed Lord; the *vardhamānaka* is suggestive of increase of wealth, fame, merit, etc. It is said that the highest knowledge has manifested itself from the heart of the Jina in the form of the *śrīvatsa*-mark on his chest. *Svastika*, according to this text, signifies *svasti*, *śānti* or peace. The *nandyāvarta* diagram with its nine points stands for the nine *nidhis* (treasures). The pair of fish, the symbol of Cupid's banner, is said to come to worship the Jina who has defeated the god of love. Obviously the above explanations are to be regarded as the Jaina conceptions behind the various symbols which seem to of ancient Indian stock common to all sects.²

The Digambara tradition gives the following set of *aṣṭa-maṅgalas* : (1) *bhṛṅgāra*, a type of vessel, (2) *kalaśa*, the full vase, (3) *darpaṇa*, the mirror, (4) *cāmara*, the flywhisk, (5) *dhvaja*, the banner, (5) *vyajana*, the fan, (7) *chatra*, the parasol, and (8) *supraṭiṣṭha*, the auspicious seats.³

The full vase⁴ or the *pūrṇa-kalaśa* of the Vedic literature is the Indian symbol of fullness of life, of plenty, of immortality. *Svastika*, common to different ancient civilizations of the world, is a symbol whose origin and conception are not easy to comprehend. Recently P.K. Agrawala has discussed the symbolism of *śrīvatsa* which appears as a mark on the chest of Viṣṇu, just as it appears as a mark on the chest of the Jina. The original shape of the *śrīvatsa*-symbol, obtained on the Jina figures of the Kushan period, was forgotten, at least in the early medieval period, and was replaced by a symbol looking like a rhizome, though it is called a *śrīvatsa*.

¹ *Ācāra-dīnakara*, pp. 197-98.

² It may be noted that on a red sandstone umbrella of circa second century A.D. from Mathurā are carved the following eight auspicious symbols : (1) *nandipada* (same as *tri-ratna*), (2) *matsya-yugma*, (3) *svastika*, (3) *puṣpa-dāma*, (5) *pūrṇa-ghaṭa*, (6) *ratna-pātra*, (7) *śrīvatsa*, and (8) *śaṅkha-nidhi*. V.S. Agrawala, 'A new stone umbrella from Mathurā', *Journal of the U.P. Historical Society*, XX, 1947, pp. 65-67. For the Jaina evidence and description of umbrellas from the *Praśna-vyākaraṇa-sūtra*, see U.P. Shah, 'A further note on stone umbrellas from Mathurā', *ibid.*, XXIV.

³ *Tiloya-paṇṇatti*, 4, 738, I, p. 236.

⁴ For the full vase see A.K. Coomaraswamy, *The Yakṣas*, part II (first ed.), pp. 61-64; V.S. Agrawala in *Journal of the U.P. Historical Society*, XVII, pp. 1-6. The *vardhamānaka* and *śrīvatsa*-symbols are treated by Coomaraswamy in *Orientalische Zeitschrift*, 1927-28, pp. 181-82, and E.H. Johnson in *Journal of the Royal Asiatic Society*, 1931, pp. 558 ff., *ibid.*, 1932, pp. 393 ff. For the *svastika*, see W.N. Brown, *The Svastika*.

Belief in auspicious objects is very old, common to all the three main sects—Jainism, Buddhism and Brāhmanism. V. S. Agrawala has already referred to the *maṅgala-mālā* of Sanchi reliefs.¹ The *Mahābhārata*, *Droṇa-parva*, 82, 20-22, mentions numerous objects which Arjuna looked at or touched as auspicious when starting for battle, amongst which maidens are also mentioned.² The *Vāmana-purāṇa*, 14, 35-36, mentions several objects which are auspicious. The *Brahmavaivarta-purāṇa* also gives lists of animate and inanimate objects regarded as auspicious.³ Belief in *maṅgalas* and *maṅgala-dravyas* is also known to the *Rāmāyaṇa*.⁴

Several *yantras* or tantric diagrams on metal are found worshipped in Jaina shrines. Also, several *paṭas* or paintings on canvas or on paper of the diagrams of the *sūri-mantra*, the *hrīṃkāra-yantra*, the *Vardhamāna-vidyā-paṭa*, the *siddha-cakra*, the *ṛṣimaṇḍala-yantra*, etc., are worshipped by Jaina monks and the laity. Of these, the *śrutaskandha-yantra*, very popular with the Digambaras, is especially noteworthy. Rarely it has also a figure of Śruta-devatā, the goddess of learning, also carved on it. The diagram lists the twelve Āgamas with the *grantha-pramāṇa* of each of them according to Digambara traditions. A specimen of such a *yantra* from Mudbidri, Karnataka, is illustrated on plate 314.

U. P. SHAH

¹ V.S. Agrawala, *Harṣa-carita etc.*, op. cit., p. 120.

² Also see Kane, op. cit., II, p. 511. He cites the following verse from a manuscript of the *Śakuna-kārikā*, which speaks of eight auspicious objects : *darpaṇaḥ pūrṇa-kalāśaḥ kanyā sumanaso'akṣtāḥ/ dīpa-mālā dhvajā lājāḥ samproktam caṣṭamaṅgalaḥ//*

³ Quoted in *Śabda-kalpa-druma*, III, p. 564. The same lexicon, I, 148, quotes from the *Bṛhannandikeśvara-purāṇa* : *mṛga-rājo vr̥ṣo nāgaḥ kalaśo vyajanaṁ tathā/vaijayantī tathā bherī dīpa ity aṣṭamaṅgalaḥ//* Again from the *Śuddhi-tattva* : *loke'smin maṅgalāny aṣṭau brāhmaṇo gaur hutāśanaḥ/ hiraṇyaṁ sarpīr āditya āpo rājā tathāṣṭamaḥ//*

⁴ *Rāmāyaṇa*, II, 23, 29. Also see V.S. Agrawala, 'Aṣṭa-maṅgala-mālā', *Journal of the Indian Society of Oriental Art*, New Series, II, pp. 1 ff.



CHAPTER 36

ARCHITECTURE

ARCHITECTURAL TRADITIONS AND CANONS

WHILE SEVERAL WORDS WERE ANCIENTLY CURRENT TO DENOTE WHAT IS known as architecture, a common and appropriate word was *vāstu-śāstra*. Though the word *śilpa-śāstra* has very much the same meaning, it has a distinct leaning towards sculpture and iconography. The word *śihāpatya* has a more restricted connotation, viz. a house or school, *gharānā*, relating to some particular type of architecture or an architectural or sculptural workshop.¹ Apart from the traditional *gharānās*, there are several other classes of architects. The Vaiśyas, the Mewāḍs, the Gurjaras, the Pañcolis, and the Pañcālas, all spread over west India, include experts in wood-carving, traditional engineering, etc. The Gauḍa-Brāhmaṇas of Jaipur and Alwar are famed for marble-carving. Some specialize in metalcraft and painting. The Jaṅgaḍas are known for wood-carving and traditional engineering; they are known in Madhya Pradesh, Uttar Pradesh and Delhi.²

While the *gharānās* are hereditary bearers of the ancient architectural tradition, such tradition is also recorded in a vast number of available texts.³ These treatises generally follow one and the same canon throughout, but they differ considerably *inter se*, both objectwise, leading to the *gharānās* mentioned

¹ Sūtradhāra Virapāla, *Prāsāda-tilaka*, ed. P.O. Somapura, Ahmedabad, 1972, pp. 6 ff., enumerates the following *gharānās* : (1) Somapurā *gharānā* well-known in west India, specializing in traditional architecture and possessing a rich collection of architectural treatises; (2) the Mahāpātra *gharānā* of Orissa; (3) the Pañcānana *gharānā*, spread over large parts of the Deccan, at present divided into five professional classes, viz. *śilpi*, *suvarṇa-kāra* (goldsmith), *kāṁśya-kāra* (worker in bell-metal), *kāṣṭha-kāra* (carpenter) and *loha-kāra* (ironsmith); (4) the Telengana *gharānā* of Andhra Pradesh, with the same professional classes; and (5) the Virāṭa-Viśva-Brāhmaṇācārya *gharānā* of the Draviḍa region, named after their *gotras* Agastya, Rājyaguru and Śaṇmukha-Sarasvatī.

² *Ibid.*, p. 8.

³ P. K. Acharya enlists with available details two hundred and seven names of such treatises, *Dictionary of Hindu Architecture*, Allahabad, 1927, appendix II, pp. 805-14.

above, and subjectwise, by putting architecture into various types of *śailīs* like Nāgara, Vesara, Draviḍa, etc.

While some of these texts, like the *Dīpāṇava* of Viśvakarman,¹ the *Rūpa-maṇḍana*² and *Prāsāda-maṇḍana*,³ both of Maṇḍana, the *Vāstu-maṇḍarī* of Nāthajī,⁴ etc., deal *inter alia* with Jaina architecture, perhaps the only book independently written on Jaina architecture is the *Vatthu-sāra-payaraṇa* in Prakrit,⁵ with three chapters devoted respectively to residential houses, iconography and temple-architecture. The treatise, with two hundred and seventy-three *gāthās* was completed on the Vijayā-daśamī day of Vikrama-samvat 1372 (A.D. 1315) during the reign of 'Alau'd-Dīn Khiljī in Kalyāṇapura by Pheru, son of the Jaina Śrī-candra in the Dhandha-kalaśa-kula. In the same year, in Delhi, he completed another treatise the *Ratna-parīkṣā*,⁶ which is perhaps published in the *Thakkura-Pheru-Granthāvalī*.⁷

SOME DIRECTIONS ON BUILDINGS⁸

The *upakaraṇas* or tools and instruments basically needed for measurement, etc., according to the *Vatthu-sāra-payaraṇa*, are eight in number; *dyṣṭi-sūtra* or the thread of sight, meant for judging the exact measurement only by the sight; *hasta*, literally a cubit or a measure generally equal to twenty-four *arigulas* or 45 cm.; *mauñja* or a cord made of *muñja* grass; *kārpāsaka* or the string—made of cotton; *avalamba* or the plumb-line; *kāṣṭha-koṇa* or the trying-angle; *sādhani*, corresponding to the present-day spirit-level; and *vilekhya* or a pair of dividers. Besides these, there might have been in use many more instruments, references to which could be found in various sources.

The *sāmagrī* or material, right from the brick and wood to gold and precious stones, should be of the best quality. Fresh and not second-hand

¹ Ed. P. O. Somapura, Palitana.

² Ed. Bal Ram Shrivastava, Vārāṇasī, 1964.

³ Ed. Bhagwan Das Jain, Ahmedabad, 1961.

⁴ Ed. P.O. Somapura under the name *Prāsāda-maṇḍarī*, Ahmedabad, 1965.

⁵ Ed. Bhagwan Das Jain, Jaipur, 1936. Parts of the present chapter are based on this text unless otherwise stated. [For the importance of this text, see above, chapter 28.—Editor.]

⁶ Bhagwan Das Jain, *op. cit.*, says that a manuscript of this book, with the first folio missing, was acquired by him through Muni Darsanavijaya from Sri-Caritravijaya of the Jaina Jñāna Mandira, the founder of the Yaśovijaya Jaina Gurukula.

⁷ Edited by Bhanwar Lal Nahata and mentioned in *Muni Śrī Hazārīmala Smṛti-grantha* (Hindi), Beawar, 1966, p. 105 (*Lekhaka-paricaya*).

⁸ Generally based on the *Vatthu-sāra-payaraṇa*.

material would bring prosperity. The type of material, like wood or stone, might vary according to the rank or caste of a person or to the nature of the building or the purpose.

To test the density of the soil a pit of twenty-four *anṅulas* may be dug and filled up with the same clay. The more the pit remains unfilled even with all that clay, the less dense is the soil. On the other hand, the more the clay overflows the pit, the denser is the soil. Or the pit may be filled up with water and then be observed just after walking over hundred steps, to and fro. The less soaked is that water, the denser is the soil. After either type of test the quality of the soil may be judged to be of maximum, medium or minimum density. A particular colour of the soil may bring prosperity to a particular *varṇa* or caste, namely white to the Brāhmaṇa, red to the Kṣatriya, yellow to the Vaiśya and black to the Śūdra.

The selection of the site is to be done with every caution. Any kind of defect in the soil or even in the site may bring various troubles like poverty, disease, etc., to the owner. A spot where the shadow of the flag of a temple near by falls during the second and third quarters of the day should never be selected. *Śalya* or extraneous matter of any type, as bone, coal, etc., whether on the surface or under the ground, should be removed, even if excavation is needed, that too even down to man-height. The extraneous matter can be inferred by the help of the *śeṣa-nāga-cakra*. The excavation may, if necessary, be done in parts and with gaps of time according to the astronomical codes like the *śeṣa-nāga-cakra* or the *vr̥ṣa-vāstu-cakra*.

The line-plan should be accurate in accordance with the compass. The direction-line may well be assessed with the help of the *dik-sādhaka-śaṅku* or direction-peg. Likewise, the *sama-catuṣkoṇa-sthiti* or quadrangular prism should also be utilized. Moreover, the level of the spot must be ascertained, specially in the case of temples and palaces. The construction as such may be started during some particular months, the *rāśi* or the signs of the zodiac, the *nakṣatra* or star, the *graha* or planet, etc. ; better if they all happen to be favourable. But exception can be made to this in the case of a house to be built of wood, grass and so on. This code of astronomy should also be followed in the putting of the first foundation-stone, or at the time of the first entry into the built-up house, these being the two occasions when prescribed rituals may be performed and the architect may be felicitated.

The measurement of the building and the component parts thereof must, before it is accepted, be confirmed by a set of *āyādi-śaḍ-varga* or the six

formulae. The *āya* is the area which remains after a division by 8 of the area of the house or an apartment thereof. Each of the eight kinds of *āya*, namely *dhvaja*, *dhūmra*, *siṃha*, *śvāna*, *vṛṣa*, *khara*, *gaja* and *dhvāṅkṣa*, is of a different nature astronomically and situation-wise, and varies in bringing fruit to its owners of various professions, ranks, castes etc. The *nakṣatra* of the house, that is the serial number, can be known by the multiplication of the square area by 8 and then by the division of the number so obtained by 27. Coherence between the *nakṣatra* of the house and that of the owner is compulsory for prosperity. The *rāśi* also is responsible for the prosperity of the landlord. To get the serial number of the *rāśi* of the house, the serial number of the *nakṣatra* of the house may be multiplied by 4 and the number so obtained be divided by 9. A coherence also between the *nakṣatra* and the *rāśi* is required for prosperity. The *vyaya* is the number obtained as the remainder after the division by 8 of the serial number of the *nakṣatra* of the house. Both the *nakṣatra* and the *vyaya* should be in coherence for the good of the owner. The *aṁśa* or share is the remainder obtained after the division by 3 of the number which may be obtained by adding the number of alphabets composing the name or type of the house and the number obtained as *vyaya* to the number of square cubits measuring the house. The share would go to Indra, Yama and the *rājan* or king respectively in case the remainder is 1, 2 and 3. The *tārā*, the star again, is the influencing factor in case of prosperity of the owner. The serial number of the *tārā* is the difference between the serial number of the *nakṣatra* of the house and that of the *nakṣatra* of the owner.

The necessity of this formula seems to be due to the fact that in most instances where the measurement of any object is concerned, the works on architecture quote more dimensions than one. Out of these different and varying measurements which is to be selected would be determined by the application of this formula. To be followed also in sculpture in addition to architecture, this *śaḍ-varga* formula could hardly be grasped in the abstract form. It need not be neglected even if its correct interpretation is not possible.

The *vāstu-puruṣa-cakra* is another type of formula for the proportionate layout of the component parts of the building, i.e. the base or *adhiṣṭhāna*, the column or *pāda* or *stambha*, the entablature or *prastāra*, the ear or *karna*, the dome or *stūpi* and the spire or *śikhara*. Fig. XXVIII gives a general idea of this formula which has some more variants. The column may not be erected where the lock of hair, the head, the heart and the navel of the *vāstu-puruṣa* fall in the drawing; and likewise are the instructions under this formula.

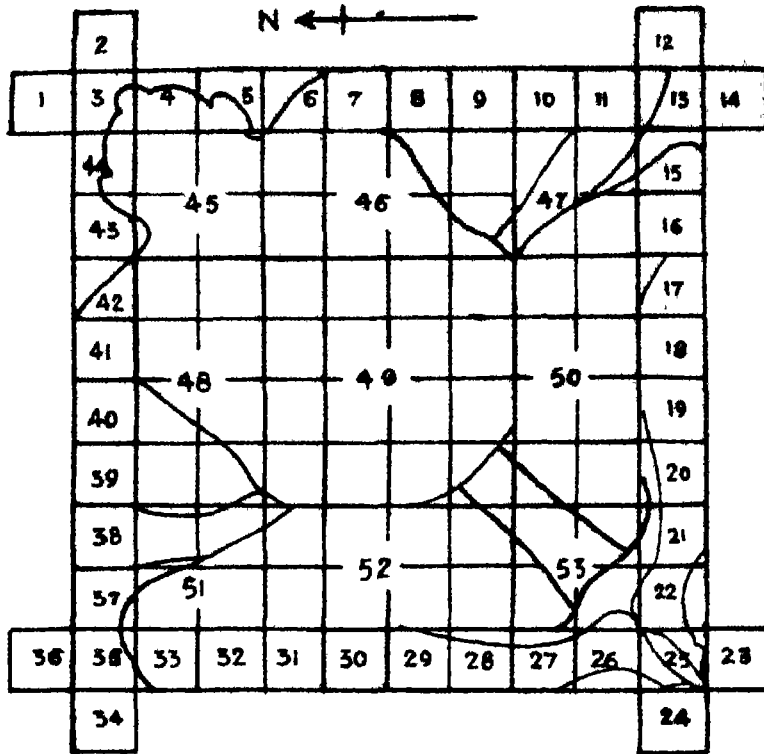


FIG. XXVIII. *Vāstu-puruṣa-cakra*. (After Bhagwandas Jain.) 1, Carakī, a Rākṣasi; 2, Pilipichā; 3&4, Iśa; 5, Parjanya; 6, Jaya; 7, Indra; 8, Sūrya; 9, Satya; 10, Bhṛṣa; 11, Ākāśa; 12, Vidārikā; 13, Savitā; 14, Jaṅghā; 15, Agni; 16, Pūṣan; 17, Vitatha; 18, Gṛha-kṣata; 19, Yama; 20, Gandharva; 21, Bhṛṅga; 22, Mṛga; 23, Pūtanā; 24, Skandā; 25, Jaya; 26, Piṭṭ; 27, Nandin; 28, Sugrīva; 29, Puṣpadanta; 30, Varuṇa; 31, Asura; 32, Śeṣa; 33, Pāpa-yakṣman; 34, Pāpā; 35, Pāpa-yakṣman; 36, Aryaman; 37, Roga; 38, Nāga; 39, Mukhya; 40, Bhallāṭa; 41, Kubera; 42, Śaila; 43, Aditi; 44, Diti; 45, Āpa and Āpavatsa; 46, Aryaman; 47, Sāvitra and Savitā; 48, Pṛthvidhara; 49, Brahman; 50, Vaivasvata; 51, Rudra and Rudradāsa; 52, Maitra; 53, Indra

RESIDENTIAL BUILDINGS AND PALACES

The Jaina texts give comprehensive accounts of residential houses, palaces and even towns like Campā, Rājagṛha, Śrāvastī, etc., in mythology and Kacchā and numerous *pātāla-nagarīs* in cosmography, but they all are mostly stereotyped and the elements of the art of construction or architecture appearing there have seldom any value. What is remarkable there is the architectural and sculptural terms which can be taken for consideration in the study of the gradual development and application of the canons of art and architecture in various parts of the country. This very fact leads us to think

that the Jaina writers of old were interested more in depicting the day-to-day life than in painting the canvas merely in a cartographical manner.

In the basic principles of architecture, the residential building would not differ much from the temple. What, therefore, is uncommon will be mentioned here. Both the direction and situation of the main entrance or *siṃha-dvāra* should very strictly be in accordance to the architectural and astronomical codes. *Vedha* or obstruction of seven kinds, namely *tala*, *koṇa*, *tālu*, *kapāla*, *stambha*, *tulā* and *dvāra*, must by all the means be avoided from the house. The narrower the front portion in proportion to the back portion of the house, the better it is; also the higher the back portion in comparison with the front one, the better it is. The front of a shop may, however, be broader and higher.

The main entrance should be in the east, the kitchen or *rasavatī* or *pāka-śālā* in the *nairṛtya* or the south-west corner, the bed-room or *śayanāgāra* in the south, the lavatory or *nīhāra-sthāna* in the south-east, the dining-room or *bhojana-śālā* in the west, the armoury or *āyudhāgāra* in the north-west; the treasury or *koṣāgāra* in the north and the room for performing rituals or *dharma-sthāna* in the north-east. In case the house does not face east, the direction, whatever it be, should be taken to be the east so as to maintain this order.

The *alinda* is the outer corridor close to the entrance. The *paṭṭa-śālā* or the main hall and close to it the *kakṣa-śālā* or smaller room and the other parts of the house may all be treated as the parts of the main house. The *alinda* may measure 107 *aṅgulas* in height and 85 *aṅgulas* in length. To the width of the house may be added 70 *hastas* and then the total be divided by 14 to get the width of the *śālā* and to that of the *śālā* may be added 35 *hastas* and the total be divided by 14 to get the width of *alinda*, says Rājavallabha, whereas, according to the *Samarāṅgaṇa-sūtradhāra* the width of *alinda* in all types of houses is half the size of the *śālā*. An *alinda*, if situated at the back or at the extreme right or left of the house, is called *gujārī*, the word probably being a local one.

The house may comprise even a single room. The *paṭṭa-śālā* may be adjunctive of an *alinda* or two or even three. It may have the two walls with *jālikas* or the latticed windows, and a *maṇḍapa* or open hall. The *jālaka* is a small door, that is a *jālaka* without lattice. The *gavākṣa* and *vātāyana* may hardly differ from the *jālaka* if they are perforated or latticed. *Ṣaḍ-dāru* is a

stambha or pillar made generally of wood. *Bhāraṇa*, also known as *pīṭha* or *dharāṇa* in Sanskrit and *kaṭī* in Hindi, is a wooden lintel.

A window or even a small hole in the rear wall may not be made at all. The window may be built at a height so that it comes not lower than the one in the wall of the neighbouring house. In multistoreyed buildings a door having two doors above it and a column having a door above it are not advisable. The *aṅgaṇa* or courtyard may not be planned with three or five corners. Cattle may be kept in a separate room outside the house.

The amplitude or *vistāra* of the house may accord with the status of the owner. The king, the commander-in-chief, the prime minister, the heir-apparent or *yuvārāja*, the younger brother of the king, the queen, the astronomer, the physician and the priest may have their houses built respectively measuring 108 by 135, 64 by 74½, 60 by 67½, 80 by 106½, 40 by 53½, 30 by 33½, 40 by 46½, 40 by 46½ and 40 by 46½ *hastas*. This amplitude can be reduced by the prescribed number of *hastas*. A Brāhmaṇa, a Kṣatriya, a Vaiśya, a Śūdra and an Antyaja or Caṇḍāla may have their houses respectively of 32 by 35½, 28 by 31½, 24 by 28, 20 by 25 and 16 by 20 *hastas*. By adding 4 *hastas* to a sixteenth of the width can be had the height of the ground floor or *prathama-tala* of the house.

The houses, because of the variety and number, etc., of the parts and apartments, may be put into sixteen thousand, three hundred and eighty-four classes. Summarily, the houses may be given only one of the sixteen attributive names: *dhruva*, *dhanya*, *jaya*, *nanda*, *khara*, *kānta*, *manorama*, *sumukha*, *durmukha*, *krūra*, *supakṣa*, *dhanada*, *kṣaya*, *ākranda vipula* and *vijaya*.

The houses, on the basis of their dimensions and situations, may again be classified under the sixty-four names, all being attributive : (1 to 8) *śāntana* *śāntida*, *vardhamāna*, *kukkuta*, *svastika*, *hamsa*, *vardhana*, *karbura*; (9 to 16) *śānta*, *harṣaṇa*, *vipula*, *kurala*, *vitta*, *citta* or *citra*, *dhana*, *kāla-daṇḍa*; (17 to 24) *bhadraka*, *putrada*, *sarvāṅga*, *kāla-cakra*, *tri-pura*, *sundara*, *nīla*, *kuṭila*; (25 to 32) *śāśvata*, *śāstrada*, *śīla*, *koṭara*, *saumya*, *subhaga*, *bhadra-māna*, *krūra*; (33 to 40) *śrī-dhara*, *sarva-kāmada*, *puṣṭida* (a), *kīrtti-nāśaka*, *śṛṅgāra* *śrī-vāsa*, *śrī-śobha*, *kīrtti-śobhanaka*; (41 to 48) *yuga-śrī-dhara*, *bahu-lābha*, *lakṣmī-nivāsa*, *kupita*, *udyota*, *bahu-tejas*, *sutejas*, *kalahāvaha*; (49 to 56) *vilāsa*, *bahu-nivāsa*, *puṣṭida* (b), *krodha-sannibha*, *mahānta*, *mahita*; *duḥkha*, *kulaccheda*; (57 to 64) *pratāpa-varadhana*, *divya*, *bahu-duḥkha*, *kaṇṭhacchedana*, *jaṅgama*, *siṃha-nāda*, *hastija* and *kaṇṭaka*.

The houses may, yet again, be classified under eight types : *sūrya*, *vāsava*, *vīrya*, *kālākṣa*, *buddhi*, *svrata*, *prāsāda* and *dvivedha*. Each of these eight has sixteen varieties, and as such, the total number comes to one hundred and twenty-eight.

Apart from these, there is one more type of classification of houses specially meant for kings. It is the king only who is allowed to have a house round on plan, if he so likes.

CONCEPT OF THE TEMPLE

The Sanskrit words *mandira* and *ālaya*, both denoting something like a shelter, specify the temple particularly in Jaina references, where, however, more ancient than these two is the word *āyatana* dating back to the time of Mahāvīra who often used to stay in *Yakṣāyatanas* in the course of his *vihāras*; later it joined the compound word *Jināyatana* and was still later replaced by the words *mandira*, *ālaya*, *geha*, *gṛha*, etc.

The concept behind the temple in Jainism is perhaps nowhere indicated. Essentially dedicated to one of the Tīrthaṅkaras, the temple, if it is taken to be a memorial, may win some logic, but surely not if it is taken to be a funeral relic structure.¹ But more logical does it seem to interpret the temple as the symbolic representation not of the Meru but of the *samavasaraṇa* (below, p. 529) or the fascinating auditorium of the Tīrthaṅkara who, as one of those to be bowed before any one of the other Parameṣṭhins,² would deliver a sermon only inside the *samavasaraṇa*, whose idol was the first to appear and whose iconic symbol in the form of the *mūla-nāyaka* or main deity must be installed in the temple. Many a temple, whether ancient or modern, has in front the *māna-stambha* which is one of the component parts of the *samavasaraṇa* (below, p. 530). The *samavasaraṇa*, thus once symbolized as an architectural composition, even if a miniature one, lost its chance to be symbolized otherwise. Erroneous will it be to include the *samavasaraṇa*, which is absolutely indigenous to Jainism, amongst the funeral relic structures like *stūpa* or *aiḍūka*, or even the *jārūka* or *jālūka* and ziggurat. *Caitya*, if it at all be referred to in this connexion, would support this contention. Both the words *āyatana* and *caitya* have the same meaning.³ The *samavasaraṇa* being too complicated to be represented literally

¹ 'It can hardly be doubted that there exists some connection between temples and tombs', A.K. Coomaraswamy, *History of Indian and Indonesian Art*, New York, 1927, p. 47.

² *Bhagavati-ārādhanā*, Sholapur, 1935, p. 46.

³ *caityam āyatanam tulye*, *Amar-akoṣa*, II, 2, 7.

according to the plan described in the texts, the temple appeared, though with a number of canonical peculiarities, and with majestic dimensions, because of which fact the holy building came to be called more as *āyatana* or *caitya* or so than as *samavasaraṇa*. Mahāvīra often used to stay during his *vihāras* also in the *caityas* which might have been nothing but *āyatanas* or temples, the places ethically prescribed for the ascetics to stay in. The word *caitya* later on or perhaps simultaneously came to have many connotations. It also restrictedly meant an idol housed in a temple and, as such, originated words like *caitya-vihāra*, *caitya-grha*, *caityālaya*, etc., all of them with the same meaning, namely the temple.

The Jaina temple then, with this very idea behind its origin, went on having a parallel and simultaneous evolution, though with paces up and down, with the temples of co-traditions. Differentiating a Jaina temple from other temples, therefore, requires a thorough scrutiny, unless it is favoured by a clear evidence like epigraphical or literary or at least a traditional record or any aspect of iconography. It is because of this fact, decidedly unlike the case of plastic art, that very few works were composed separately to deal with Jaina architecture.

COMPONENTS AND TYPES OF TEMPLES¹

A *garta-vivara* or foundation-pit for the *prāsāda* may be excavated down to the layer where rock or water is found. In the centre of such a pit may, under proper rituals, be placed a *kūrma-śilā* or the slab with a tortoise and other things carved on it, and also in the four directions and the four subdirections eight *khura-śilās* or the slabs with an object carved on each of them (fig. XXIX) may, each one, be placed under proper rituals. The pit may then be filled, closely pressed and hardened.

The *pīṭha* or *adhiṣṭhāna*, the plinth, is then to be erected on the *tala* or the ground so prepared (figs. XXX and XXXI). The *pīṭha* may be a simple one (fig. XXXII, p. 505) or with friezes called *tharas* or *prastara-galas*, one to five in number, on it (fig. XXXIII, p. 506). *Koṇa* or *karṇa*, *pratiratha*, *ratha*, *bhadra* and *mukha-bhādra* are all one type or the other of moulding of the *pīṭha* and hence the parts of the *prāsāda*, whereas *nandī*, *karnikā*, *pallava*, *tilaka* and *tavaṅga*, all of them also being mouldings of the *pīṭha*, are the decorative elements of the *prāsāda*.

¹ Mainly based on the *Vatīhu-sāra-payaraṇa*.

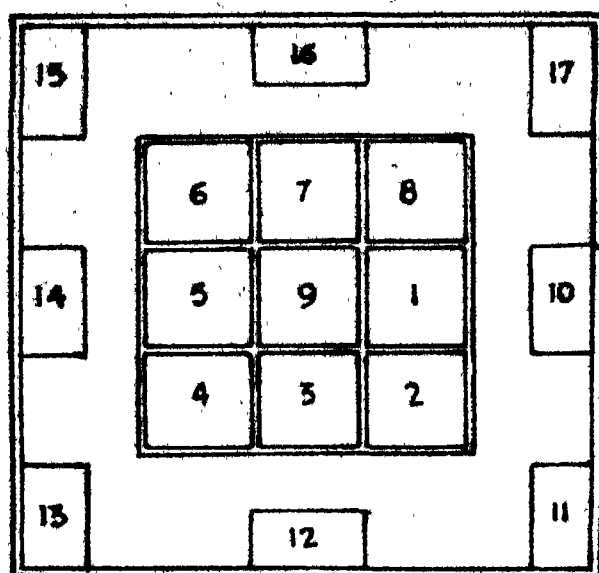


FIG. XXIX. *Kūrma-sīdā*. (After Bhagwandas Jain.) 9, tortoise; 7, wave; 8, fish; 1, frog; 2, crocodile; 3, *grāsa*; 4, full vessel; 5, snake; 6, conch; 16, *vajra*; 17, *śakti*; 10, *daṇḍa*; 11, sword; 12, *nāga-pāśa*; 13, flag; 14, *gadā*; 15, *triśūla*

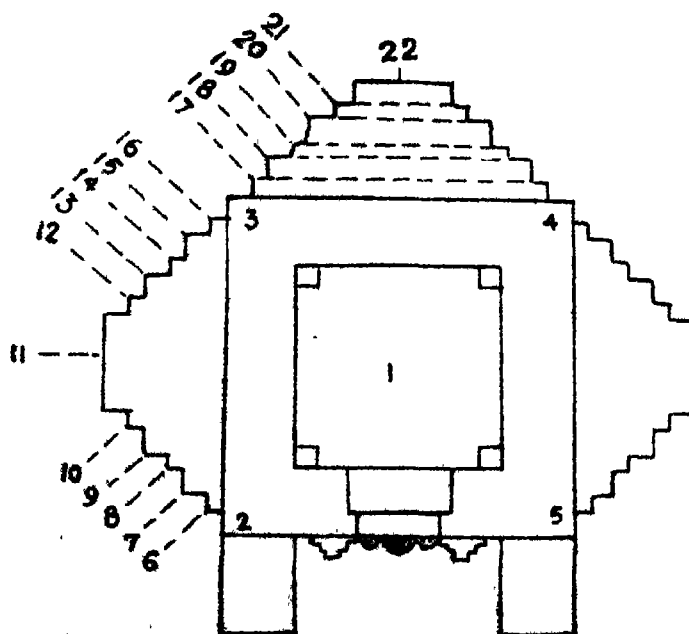


FIG. XXX. *Soma-dala prāsāda*. (After Bhagwandas Jain.) 1, *garbha-grha*; 2-5, *kārṇa-rekhā*; 6, 8, 10, 12, 14, 16, 17, 19, 21, *nandī*; 7, 15, 18, *pratikārṇa*; 9, 13, 20, *uparatha*; 11, *bhadraratha*; 22, *bhadrarathikā*

The *maṇḍovara* with its thirteen members placed in order is shown in (fig. XXXIV, p. 507). The word *maṇḍovara* seems to be a local one current in western India and a corrupt form of Sanskrit *maṇḍapa-vara* or *maṇḍapa-dhara*. The *maṇḍovara* actually is the *bhitti* or the outer wall supporting the roof which covers the *maṇḍapa* or the *maṇḍapas* in the *prāsāda* (fig. XXXIV, 1). Sūtradhāra Maṇḍana describes four types of *maṇḍovara*, namely the *nāgara*, *meru* (fig. XXXIV, 2), *sāmānya* (fig. XXXIV, 3) and *prakārāntara*.

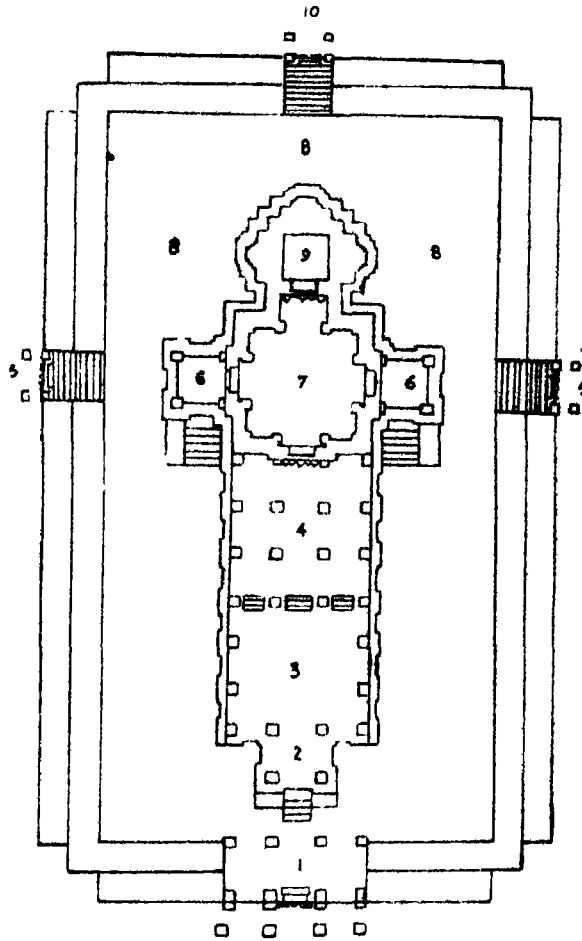


FIG. XXXI. Plan of a temple. (After Bhagwandas Jain.) 1, *balānaka*; 2, *śṛṅgāra-catūṣkī*; 3, *raṅga-maṇḍapa*; 4, *nava-catūṣkī*; 5, *dvāra*; 6, *catuṣkī*; 7, *gūḍha-maṇḍapa*; 8, *jagatī*; 9, *garbha-grha*; 10, *dvāra*

The *śikhara* is the spherical roof rising like an inverted cup over a building.¹ Above the dome it comprises the *śikhara*, *śikhā*, *śikhānta* and *śikhāmaṇi* (fig. XXXV), or it can otherwise be divided as *chāḍya*, *śikhara*,

¹ P.K. Acharya, *Dictionary of Hindu Architecture*, London etc., 1927, p. 588.

āmala-sāra or *āmālaka* (fig. XXXVI, p. 508) and *kalāṣa* (fig. XXXVII, p. 508), in which *karna-rekhās*, *pratīkarnas* or the *uparathas* and the *uru-śṛṅgas* can also be seen. The *āmālaka* comprises the *gala*, *aṇḍaka*, *candrikā* and *āmala-sārikā*. *Kalāṣa* is a term applied generally to the summit of a tower. Its component parts are the *gala*, *aṇḍaka*, *karnikā* and *bījapūraka*. The *śuka-nāsa* or *śuka-nāsikā*

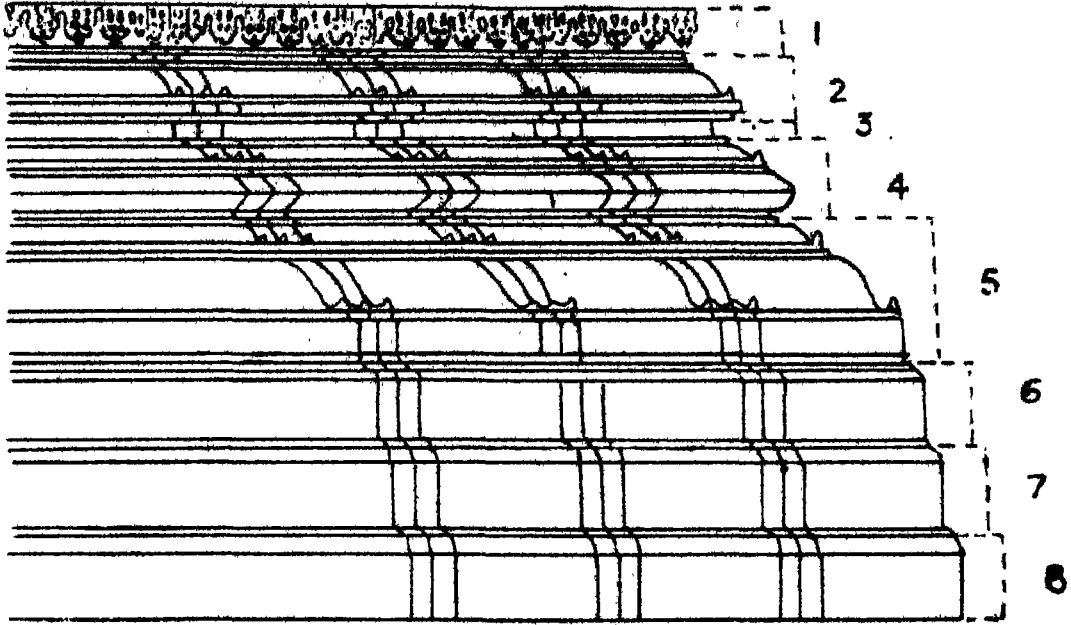


FIG. XXXII. *Pīṭha*. (After Bhagwandās Jain.) 1, *grāsa paṭṭī*; 2, *kevala*; 3, *antara-patra*; 4, *karna*; 5, *jādyā-kumbha*; 6 to 8, *bhitti*

is a part of the dome, looking like the parrot's beak. The *dhvaja*, the banner or flag with *danḍa*, the staff, should be put at the top of the *śikhara* (fig. XXXVIII, p. 508).

The *dvāra*, door, should in width be half its height which may vary from sixteen *aṅgulas* to seven *hastas*. On the door-frame may be carved Tirthaṅkaras, *pratīhāra*-couple, *madanikās*, etc., at their appropriate places (fig. XXXIX, p. 509). The main entrance of a temple under repair should be neither shifted nor altered.

The *jagatī* is a moulding of the *pīṭha* or base. Or, to define otherwise, all the area covered by the temple as such is *jagatī* (cf. fig. XXXI). It is actually the *jagatī* that proportions the plan of the *prāsāda* or the main sanctuary and all the component parts of the temple. Seen as the surface of the *pīṭha*, the *jagatī* must be walled along with a gate in each direction.

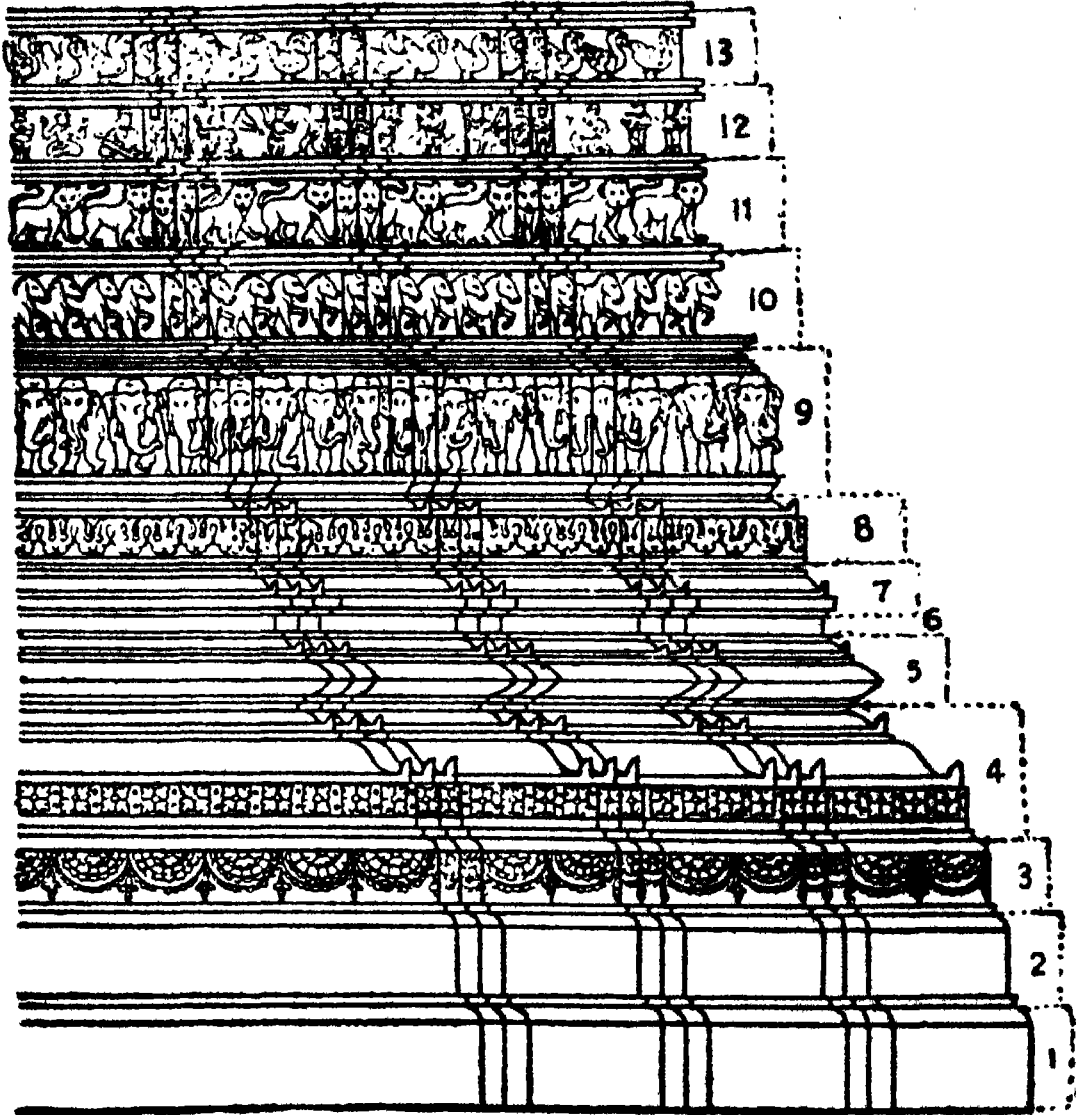


FIG. XXXIII. *Pīṭha* with five *staras*. (After Bhagwandas Jain.) 1 to 3, *bhitti*; 4, *jādyakumbha*; 5, *karna*; 6, *antara-patra*; 7, *kevāla*; 8, *grāsa-paṭṭī*; 9, *gaja-stara*; 10, *aśva-stara*; 11, *śimha-stara*; 12, *nara-stara*; 13, *haṁsa-stara*

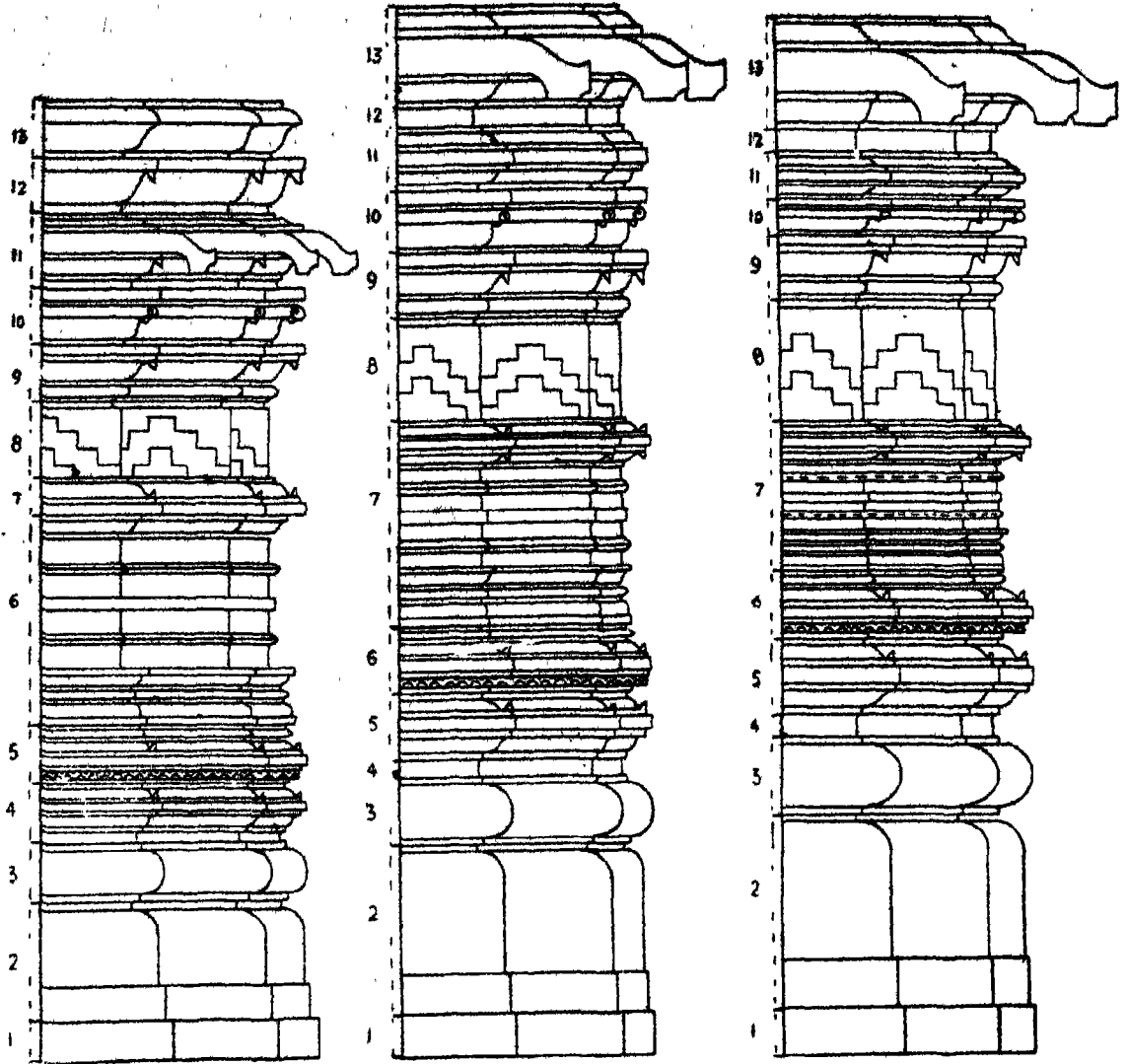


FIG. XXXIV. Types of *mandovara*. (After Bhagwandas Jain.) 1, *mandovara* of twenty-five divisions; 2, *meru-mandovara*; 3, *sāmānya-mandovara* (1, *khura*, 2, *kumbha*; 3, *kalāśa*; 4, *kevala*; 5, *mañci*; 6, *jaṅghā*; 7, *chajjī*; 8, *uru-jaṅghā*; 9, *bharapī*; 10, *śirdvaṭī*; 11, *chajjā*; 12, *virḍḍu*; 13, *prahara*)

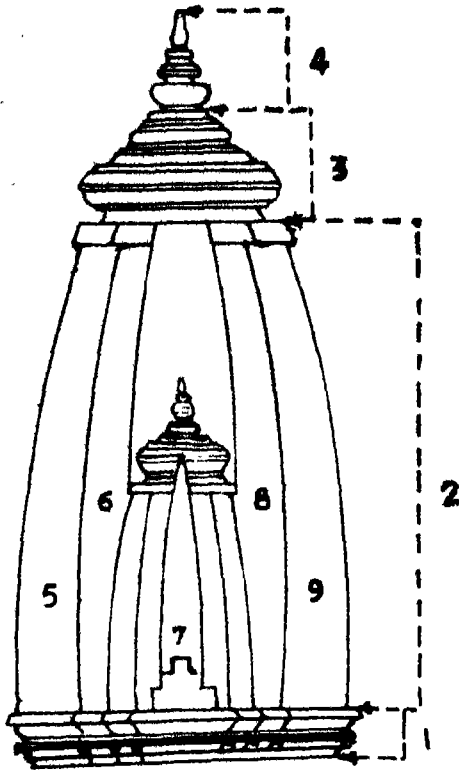


FIG. XXXV. *Śikhara* of *rekḥā-mandira*. (After Bhagwandas Jain.) 1, *chāḍya*; 2, *śikhara*; 3, *āmala-sāra*; 4, *kalaśa*; 5 and 9, *karna-rekha*; 6 and 8, *pratikarṇa uparatha*; 7, *uru-śrṅga*

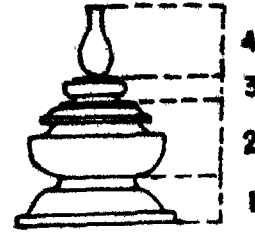


FIG. XXXVII. *Kalaśa* (After Bhagwandas Jain.) 1, *plīṣa* and *gola*; 2, *aṇḍaka*; 3, *karnikā*; 4, *bhijapūṛaka*

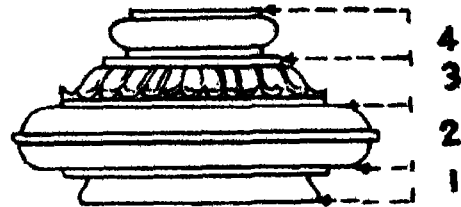


FIG. XXXVI. *Āmala-sāra*. (After Bhagwandas Jain.) 1, *gala*; 2, *aṇḍaka*; 3, *candrikā*; 4, *āmala-sārikā*

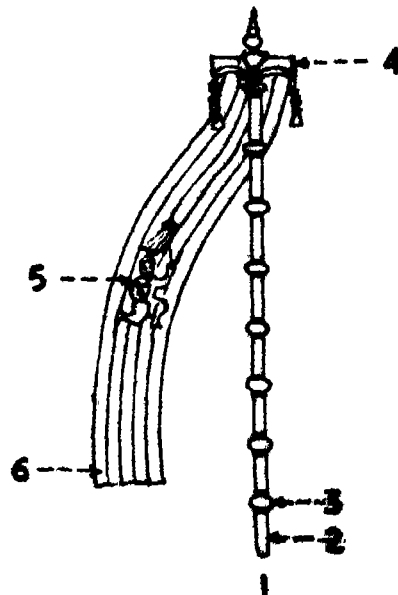


FIG. XXXVIII. *Dhvaja*. (After Bhagwandas Jain.) 1, *doṇḍa*; 2, *parvan*; 3, *granthi*; 4, *dhvaja-mūla*; 5, *dhvaja-puruṣa*; 6, *dhvaja*

The *maṇḍapa*, pavilion, is comprised of the *prāsāda-kamala* or *garbha-grha* or the main sanctuary, *glāḍha-maṇḍapa* or the covered pavilion, *trika-maṇḍapa* or the *maṇḍapa* with three passages cut across, *raṅga-maṇḍapa* or the auditorium and *sa-torāṇa balānaka* or the arched platform. The width of the *maṇḍapa* may be 1, 1.5 or 1.75 times that of the main sanctuary. The *stambhas* or the columns may in height be half the diameter of the *maṇḍapa*, but, what seems to be more practicable, a column may generally be four times the base, and the pedestal twice or thrice the base and the entablature equal to or double the base. The course of the *jala-praṇālikās* or the drainage may be towards the left or the south.

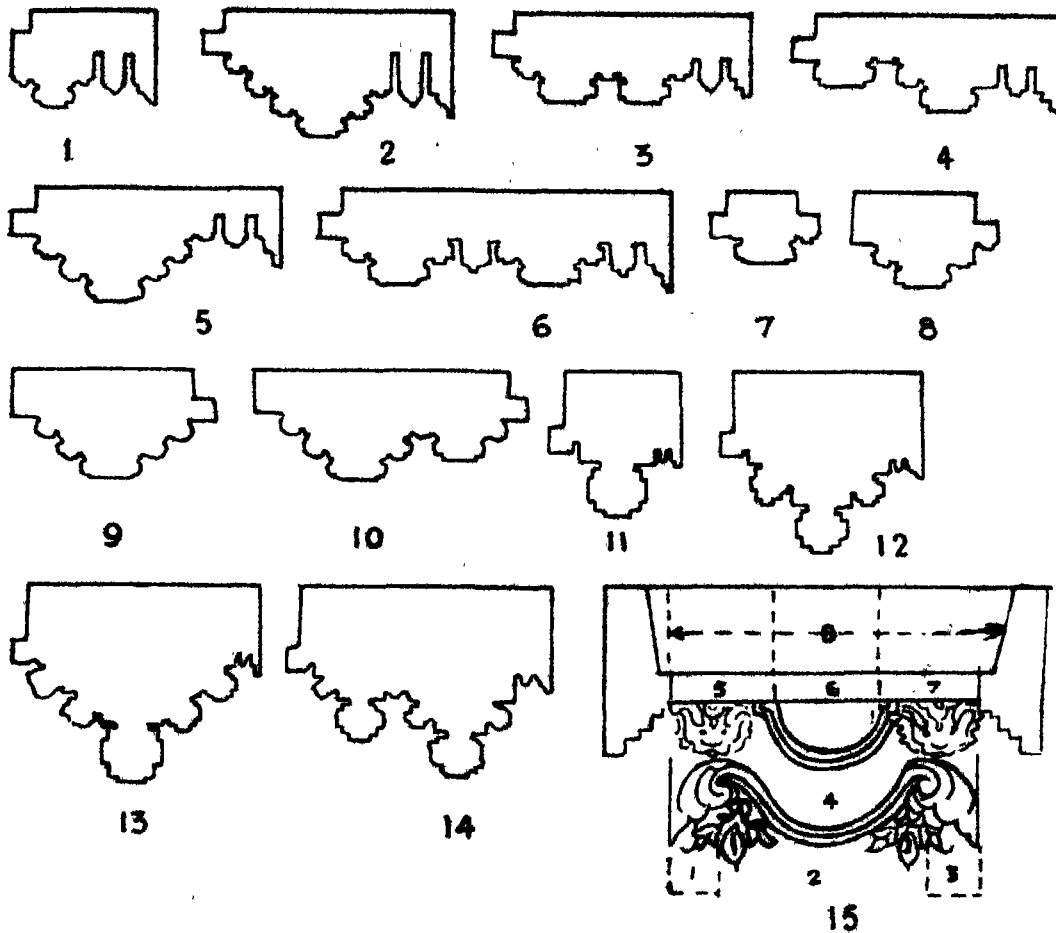


FIG. XXXIX. *Dvāra-sākhās*. (After Bhagwandās Jain.) 1, 7, 11, three *sākhās*; 2, 8, 12, five *sākhās*; 3, 4, 5, 9, 13, seven *sākhās*; 6, 10, 14, nine *sākhās*; 15, *dehālī* of the door (1 and 3, *alankarapa*; 2, *śaṅkhāvastī*; 4, *arḍha-candra*; 5, 7, *grāsa*; 8, *dehālī*)

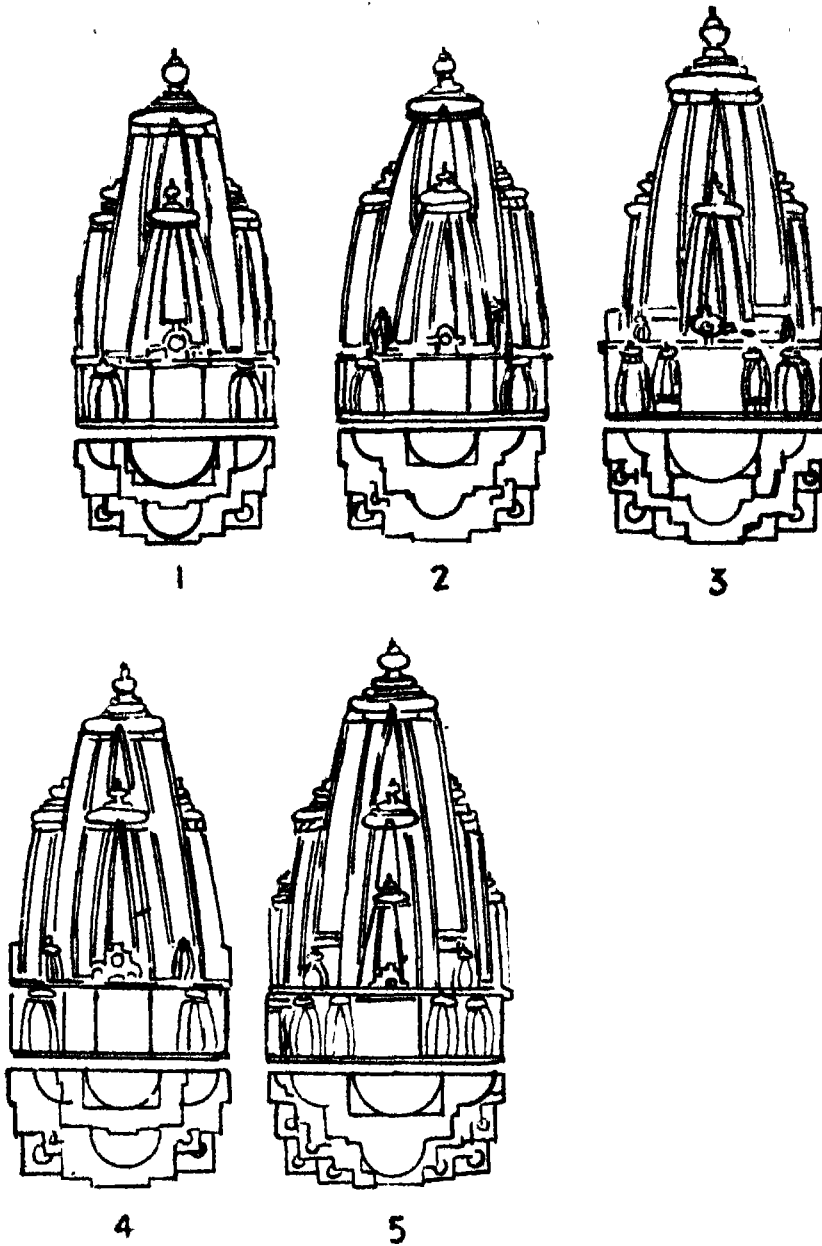


FIG XL. Varieties of *Jina-prāsādas*. (After P.O. Somapura.) 1, *sarvatobhadra*; 2, *nandana*, 3, *nanda-sālin*; 4, *nandiśa*; 5, *mandara*

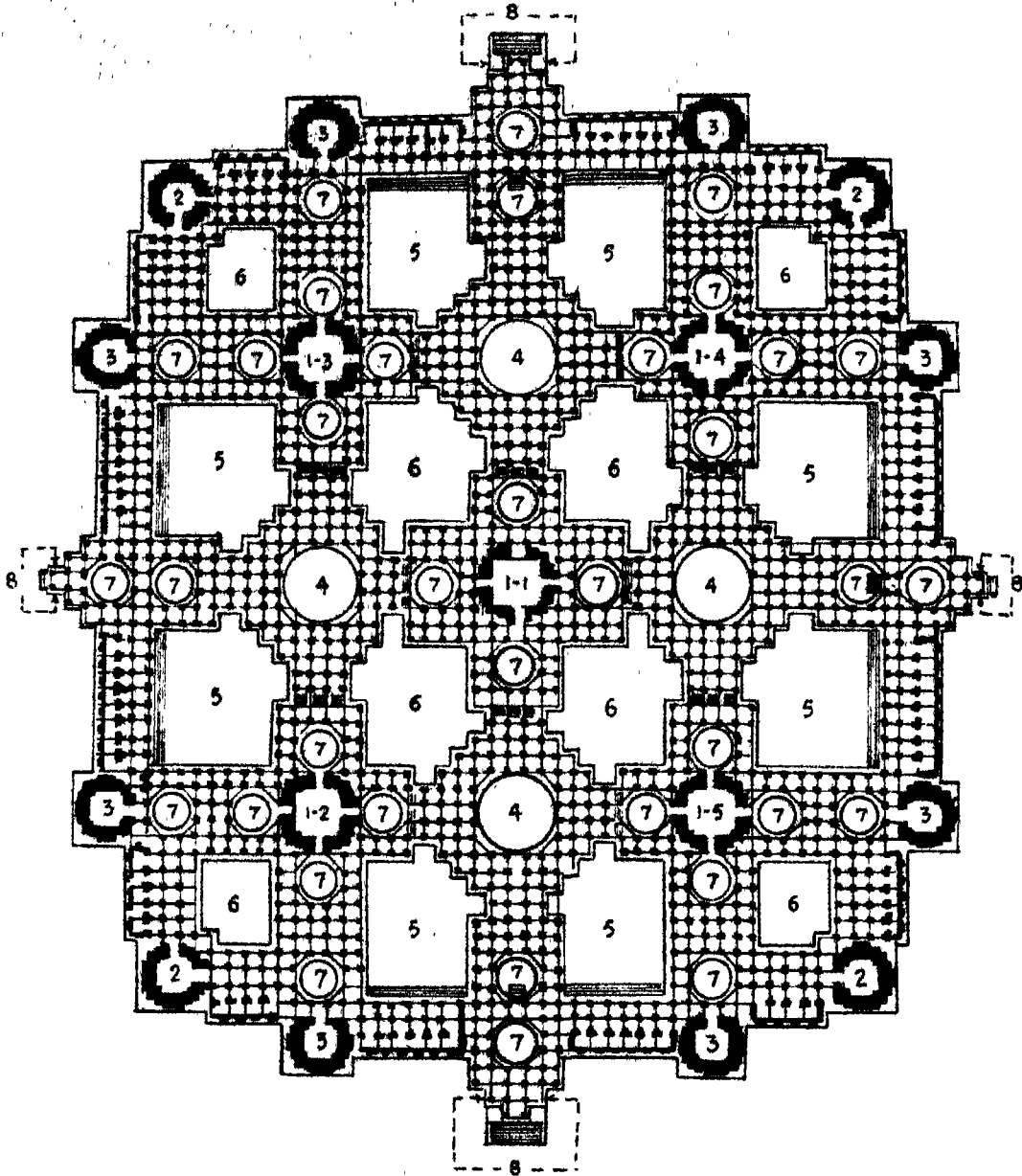


FIG. XLI. *Caturmukha mahā-prāsāda*. (After P.O. Somapura.) 1-1 to 1-5, *caturmukha prāsādas* (1-1, *samavasaraṇa prāsāda*; 1-2, *meru-prāsāda*; 1-3, *Nandiśvara-dvīpa prāsāda*; 1-4, *sahasra-kūṣa prāsāda*; 1-5, *Aṣṭāpada prāsāda*); 2, the five *koṇa prāsādas*; 3, the eight *mahādharma prāsādas*; 4, the four *megha-nāda maṇḍapas*; 5, open *catuskas*; 6, *catuskas*; 7, thirty-six *maṇḍapas*; 8, *balānakas*

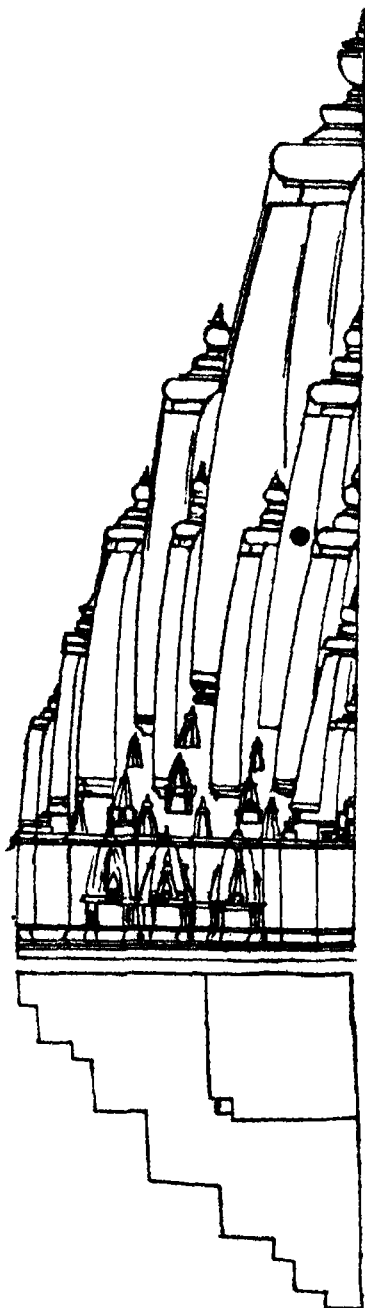


FIG. XLII. *Kamala-bhūṣaṇa prāsāda* dedicated to Ṛṣabhanātha. (After P.O. Somapura.)

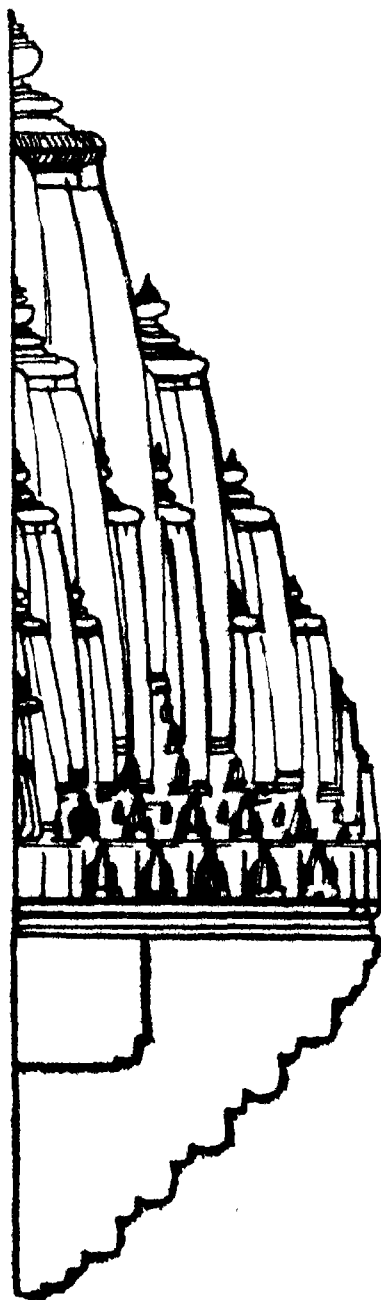


FIG. XLIII. *Mahādharma-vīra-vikrama prāsāda* dedicated to Mahāvīra. (After P.O. Somapura.)

Śrī-vijaya, *mahā-padma*, *nandya-varta*, *lakṣmī-tilaka*, *nara-veda*, *kamala-haṁsa* and *kuñjara* are the seven types of *prāsādas* said to be the best for the Jinas. But Viśvakarman speaks of innumerable types of the *prāsādas* (figs. XL, XLI), out of which only twenty-five may here be named : *keśarin*, *sarvato-bhadra*, *sunandana*, *nandī-śālā*, *nandīśa*, *mandira*, *śrī-vatsa*, *amṛtodbhava*, *hemavanta*, *himakūṭa*, *kailāśa*, *prthvī-jaya*, *indra-nīla*, *mahā-nīla*, *bhū-dhara*, *ratna-kūṭa*, *vaiḍūrya*, *padma-rāga*, *vajraṅga*, *mukutojjvala*, *airāvata*, *rāja-haṁsa*, *garuḍa*, *vr̥ṣabha* and *meru*. The first of these *prāsādas* has four *aṇḍakas* or cupolas around its *śikhara*, then every next *prāsāda* has more four *aṇḍakas* than the earlier one, the twenty-fifth being with a hundred of *aṇḍakas*,

Viśvakarman in the *Dīpārṇava*¹ describes fifty-two Jina-*prāsādas*, out of which twenty-five are dedicated, one each, to the Tirthaṅkaras, with Neminātha having two and the rest twenty-seven collectively to all the twenty-four Tirthaṅkaras. Thus, (1) *kamala-bhūṣana* (fig. XLII), (2) *kāma-dāyaka*, (3) *ratna-koṭi*, (5) *kṣīti-bhūṣana*, (6) *padma-rāga*, (7) *puṣya-danta*, (8) *supārśva*, (10) *śītala*, (12) *ṛtu-rāja*, (13) *śrī-śītala*, (16) *śreyāṁsa*, (19) *vāsu-pūjya*, (21) *vimala*, (23) *ananta*, (24) *dharmada*, (27) *śrī-liṅga*, (29) *kumuda*, (32) *kamala-kanda*, (35) *mahendra*, (38) *māna-santuṣṭi*, (40) *nami-śṛṅga*, (41) *sumati-kīrtti*, (47) *pārśva-vallabha*, and (50) *vīra-vikrama* (fig. XLIII) are each dedicated to one of the Tirthaṅkaras serially starting with Rṣabhanātha; (44) *naimendra* to Neminātha again; (4) *amṛtodbhava*, (9) *śrī-vallabha*, (11) *śrī-candra*, (14) *kīrtti-dāyaka*, (15) *manohara*, (17) *sukula*, (18) *kula-nandana*, (20) *ratna-saṅjaya*, (22) *mukti*, (25) *surendra*, (26) *dharmā-vṛkṣa*, (28) *kāma-dattaka*, (31) *harṣana*, (33) *śrī-śaila*, (34) *ari-nāśana*, (36) *mānavendra*, (37) *pāpa-nāśana*, (42) *upendra*, (43) *rājendra*, (45) *yati-bhūṣana*, (46) *supuṣya*, (48) *padma-vṛta*, (49) *rūpa-vallabha*, (51) *aṣṭāpada* and (52) *tuṣṭi-puṣṭi* to all the Tirthaṅkaras; (30) *śakti* to Lakṣmī-devī; and (39) *śrī-bhava* (*gaurava*) to Brahmā, Viṣṇu and Śiva.

DOMESTIC AND PORTABLE TEMPLES

Provision for a *dharmā-sthāna* or the temple to be built within a residential house has also been made in the canons. Situated in the north-east corner of the house, the temple, though owned and maintained privately, must be kept open to all. Such temples may follow the general code of temple-architecture. They may be made of wood with an *upapīṭha* and a *pīṭha* or the two bases and other component parts. A column at each corner, a door and a balcony in each direction and at the top a *śikhara* with four smaller

¹ Viśvakarman's *Dīpārṇava*, tr. (in Gujarati) P.O. Somapura, Palitana, pp. 317-18 (pp. 9-10 of the reprint of *Uttara-khaṇḍa*).

ones are the component parts of this type of temple, but a flag on the top is not allowed. Moreover, above all, the expenses incurred must be met out of legitimate earnings. Likewise, a temple made of wood may also be allowed only if it is a miniature, such as a portable one, to be carried along a journey after which it may be preserved in the *ratha-śālā* or in the temple, for further use.

COSMOGRAPHY AND ARCHITECTURE

Literary sources no doubt provide us with a lot of information regarding the canons and symbolism of architecture, but the cosmographical literature is much fuller of such information and various suggestions. A brief sketch of Jaina cosmography would, therefore, be helpful in this context.

Cosmogony has been altogether refuted in Jainism, whereas both cosmology and cosmography occupy a fairly large place in mythological scriptures. The cosmos, eternally existent by nature, is comprised of six types of *dravyas* or the substances categorized as *jīva* (living) and *a-jīva* (non-living). The faculty of knowing and perceiving and the sensations of pleasure and pain, which can inhere only in something and cannot be the function of pure non-entity, must be regarded as states of something which exists, and it is this something which may be called the *jīva* substance. The non-living continuum comprises *dharma* or the medium of motion, *a-dharma*¹ or the medium of rest, *ākāśa* or the space, *pudgala*² or the matter and energy and *kāla*³ or the time.⁴

The cosmos,⁵ materially too mathematical and geometrical in the whole as well as in parts, is shaped like a man standing akimbo with the legs spread sideways (fig. XLIV). The space inside the cosmos is called the *lokākāśa* and outside *a-lokākāśa* wherein the cosmos is supported by three zones of air or the *vāta-valayas*, the inner zone being humid (*tanu*), the middle dense (*ghana*)

¹ *Dharma* and *a-dharma* have in Jaina cosmography been used in a technical sense entirely different from their ordinary meaning.

² For an analytical study of this substance, see G.L. Amar, 'Darśana aur vijñāna ke āloka men Pudgala Dravya', *Muni Śrī Hazārīmala Smṛti-grantha* (Hindi), Beawar, 1965, p. 368-88.

³ The Śvetāmbaras regard this substance as a modification of *jīva* and *a-jīva*, and not as an independent one.

⁴ This and the following paragraphs are based on the *Tattvārtha-sūtra* with *Rāja-vārttikālaṅkāra* (Sanskrit-Hindi), Kashi, 2 parts, 1953-54.

⁵ The universe is denoted by the word *loka* in Jainism where the words *viśva* and *brahmāṇḍa*, though virtual synonyms of *loka*, are not much common.

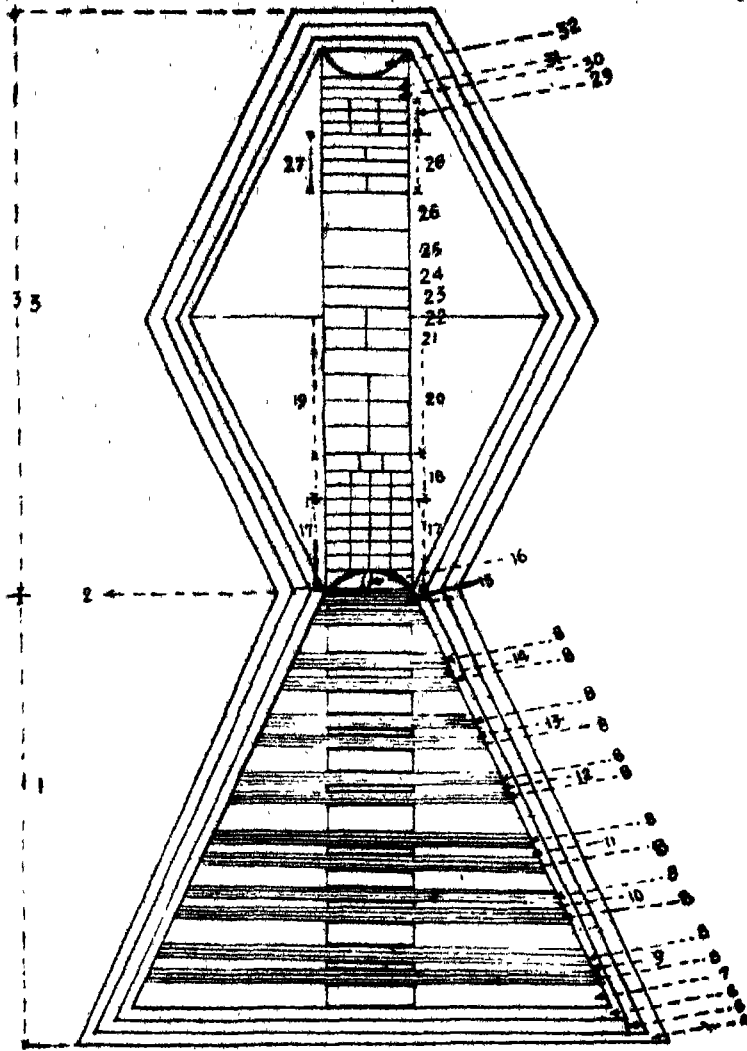


FIG. XLIV. *Triloka*, the cosmos. (After Muktyanand Singh Jain.) 1, *adho-loka*, the lower world; 2, *madhya-loka*, the middle world; 3, *urdhva-loka*, the upper world; 4, *Ghanodadhi-vāta-valaya*; 5, *Ghana-vāta-valaya*; 6, *Tanu-vāta-valaya*; 7, *Nigoda*; 8, *vāta-valayas*; 9, seventh hell; 10, sixth hell; 11, fifth hell; 12, fourth hell; 13, third hell; 14, second hell; 15, first hell with three parts; 16, *Sudarśana Meru*; 17, *Saudharma svarga*; 18, *Aisāna svarga*; 19, *Sānat-kumāra svarga*; 20, *Māhendra svarga*; 21, *Brahman svarga*; 22, *Brahmottara svarga*; 23, *Lāntava svarga*; 24, *Kāpiṣṭha svarga*; 25, *Śukra and Mahāśukra svargas*; 26, *Satāra and Sahasrāra svargas*; 27, *Ānata and Prāpata svargas*; 28, *Āraṇa and Acyuta svargas*; 29, nine *Graiveyaka svargas*; 30, nine *Anudiśa svargas*; 31, the five *Anuttara svargas*; 32, *Siddha-silā*

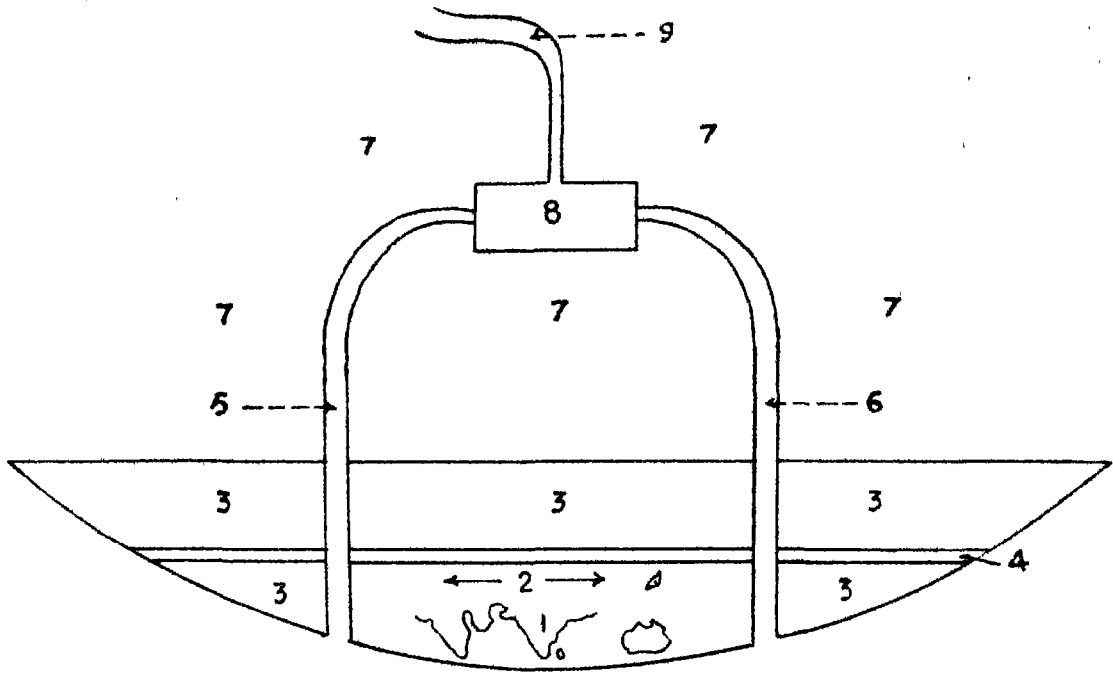


FIG. XLV. Bharata-kṣetra. (After Muktyanand Singh Jain.) 1, part of the eastern hemisphere; 2, Ārya-khaṇḍa; 3, Mleccha-khaṇḍa; 4, Vijayārdha mountain; 6, river Gaṅgā; 5, river Yamunā; 7, Himavat mountain; 8, Padma lake; 9, river Rohitāsyā

and the outer rarefied gases (*ghanodadhī*). The *Siddha-śilā* or the space of the liberated souls is the summit of the cosmos in the form of a bi-meniscus convex lens with its concavity downwards. The portion, thence to the bottom, as broad as the waist-like part of the cosmos, is only inhabited by *trasa-jīvas* or the mobile beings¹ and is called, therefore, the *trasa-nāli*, measuring 14 *rajju*² in height and 7 in depth as the *loka* itself and 1 *rajju* in width as against the *loka* which measures in general 7 *rajju*. The cosmos,

¹ The transmigrating souls, within which are not included the Siddhas who are emancipated, are either mobile (*trasa*) or immobile (*sthāvara*). Earth, water, fire, air and plants are immobile beings, all with the only sense of touch. The mobile beings, having a gradual increase in the senses of taste, smell, sight and hearing, may be termed as two-sensed and onwards. The five-sensed ones are all the celestial, human and hellish beings and partly the animals.

² Literally a rope, the *rajju* is a linear astrophysical measure, being the distance which a male celestial being flies in six months at the rate of 2,857,152 *yojanas* in one *samaya* or the shortest unit of time, though all this cannot be subjected to any mathematical computations.

which is 343 *raju* cubes in volume, has in the central 100-*yojana* portion the *manuṣya-loka* accommodating all but the heavenly celestial beings who inhabit the *svarga-loka* above the *manuṣya-loka* and the hellish beings who are distributed in the seven-earth¹ *naraka-loka* below the *manuṣya-loka*.

The central part of the cosmos, i.e. the *manuṣya-loka*, consists of innumerable continents or *dvīpas*, each encircled by an ocean² or *samudra*.³ These are of double the diameter of the preceding ones and are circular in shape.

Jambū, the first *dvīpa*, is the only continent which does not encircle any ocean or continent and is the only one round in shape. One hundred thousand *mahā-yojanas*⁴ in diameter, the Jambū has Mount Sumeru⁵ at the centre like the navel in the body. This continent has seven regions named Bharata (fig. XLV), Haimavata,⁶ Hari, Videha,⁷ Ramyaka, Hairanyavata and Airāvata⁸ divided by six mountains, namely Himavat, Mahā-himavat, Niṣadha, Nīla, Rukmin and Śikharin, all running east to west. Padma, Mahā-padma, Tigiñcha, Keśarin, Mahā-puṇḍarika and Puṇḍarika are the lakes situated on the top of these mountains respectively. It is these lakes that accommodate

¹ These earths or the *narakas* are situated one below the other, each surrounded by three kinds of air and space. The word earth is intended to indicate the particular nature of substratum which is solid like the earth. The infernal regions are not like the layers of heavens, which rest without any substratum like the earth.

² Jambū, the first continent, is encircled by Lavaṇa ocean which itself is encircled by Dhātaki-khaṇḍa continent, the encircling ocean here being Kāla, which is in turn encircled by the continent Puṣkaravara, which, i.e. the predecessor's name, has been taken by the encircling ocean, as has been done by all the oceans onwards.

³ The fourth and onward continents are Vāruṇī-vara, Kṣīra-vara, Ghṛta-vara, Kuṇḍala-vara, Śaṅkha-vara, Nandīśvara, Aruṇa-vara, Aruṇābhāsa-vara, Kuṇḍala-vara, Śaṅkha-vara, Rucaka-vara, Bhujaga-vara, Kuśa-vara, Krauñca-vara, etc. And, to begin from the last backwards, the continents are Svayambhū-ramaṇa, Ahīndra-vara, Deva-vara, Yakṣa-vara, Bhūta-vara, Nāga-vara, Vaiḍūrya-vara, Vajra-vara, Suvarṇa-vara, Rūpya-vara, Hīṅgulika-vara, Añjanaka-vara, Śyāma-vara, Sindūra-vara, Haritāla-vara, Manah-śīla, etc.

⁴ A measure of distance. 24 *aṅgulas* or finger-tips, each equal to an inch in general, make 1 *hasta* or cubit, 4 *hastas* make a *dhanuṣ* or *cāpa*, literally a bow, 2,000 *dhanuṣes* make 1 *krośa*, which may equal 2 miles, 4 *krośas* make a *yojana* in general, whereas 2,000 *krośas* make the *mahā-yojana*.

⁵ For details, see below, page 521.

⁶ The names in cosmography may significantly correspond to those in art and architecture.

⁷ This region is divided into three parts called Deva-kuru, Uttara-kuru and Videha.

⁸ This region, just like Bharata, is divided into six horizontally by a mountain called Vijayārdha and vertically by the two rivers; the division in the outer centre is Ārya-khaṇḍa, whereas the other five are Mleccha-khaṇḍas.

lotus-shaped islands inhabited by celestial families, which respectively are headed by celestial nymphs named Śrī, Hṛī, Dhṛti, Kīrti, Buddhi and Lakṣmī. Across the seven regions flow in pair, with the first flowing eastwards and the next westwards, fourteen great rivers¹ having thousands of tributaries each.

Dhātakī-khaṇḍa, the second continent, is divided into East and West by two mountains running from north to south with the ends touching the high shores of the two oceans Lavaṇa and Kāla. Each of the East and the West divisions has all the arrangement as there is in Jambū, i.e. there are two sets of regions, mountains, Merus, etc. The mountains here run midway between the regions as the spokes in a wheel and the regions are of the shape of open space in the wheel.

Puṣkara-vara, the third, is the only continent divided into two halves by a circular mountain Mānuṣottara running around the continent and called so because human beings are found only up to it. In the inner half, there are, just as in Dhātakī-khaṇḍa, two Bharatas, two Himavats, two Merus, etc., whereas, in the outer half and also in the continents onwards there is no division into regions, etc. All this means that human beings reside only in the two-and-a-half continents in the centre of the middle world and also of the cosmos. This also means that there are five sets, each with seven regions, six mountains, fourteen rivers, one Meru, etc.

It is worth mentioning that the Bharatas, Videhas (excluding the Deva-kuru and Uttara-kuru parts) and Airāvatas, five each, are the Regions of Labour or *karma-bhūmis* where one has to adopt any of the six kinds of occupations to lead his life, whereas the Haimavatas, Haris, Deva-kurus, Uttara-Kurus, Ramyakas and Hairaṇyavatas, five each, are the Regions of Enjoyment or *bhoga-bhūmis* where the objects of enjoyment are provided by the *kalpa-vṛkṣas* or desire-fulfilling trees.

Kṣīra-vara, the fifth ocean, is remarkable for its waters, vesselfuls of which are accustomed to be taken by Indra for the *abhiṣeka* or the ceremonial bath of the baby Tirthaṅkara, and wherein is deposited the hair of the Tirthaṅkara after he plucks it out on the occasion of his *dīkṣā* or renunciation. Nandiśvara, the eight (below, p. 524), Kuṇḍala-vara, the tenth, and Rucaka-vara, the thirteenth, are known for their *akṣṛima caityālayas* (below, p. 526)

¹ They are Gaṅgā, Sindhu, Rohita, Rohitāsyā, Harit, Harikāntā, Sitā, Sitodā, Nārī, Narakāntā, Suvarṇa-kūlā, Rūpya-kūlā, Raktā and Raktodā.

or the natural temples. Some continents, including the second, Jambū,¹ have *pātāla-nagaris* or underground cities inhabited only by the celestial ones.

The celestial beings or Devas are of four orders, namely Bhavana-vāsin² or the residential, Vyantara³ or the peripatetic, Jyotiṣka⁴ or the stellar and Vaimānika⁵ or the heavenly ones. Of these, the Bhavana-vāsins have their residence in the *manuṣya-loka* and partly in the *naraka-loka*. They have *Jina-caityālayas* as a component part of their mansions, which are *akṛtrima* or natural and *śāśvata* or eternal. The Vyantaras have their dwelling-places in the upper hard part of the first earth beyond the innumerable islands and oceans, but the Rākṣasa class of them resides in the *pañka-bahula* or muddy part of the same earth. The stellars are characterized by incessant motion around the Merus, whereas outside the Mānuṣottara they are stationary. Out of these, the suns and the moons have *Jina-caityālayas* in their *vimānas*.

The Vaimānikas are the only celestial beings to reside in the upper world called *svarga-loka* which comprises sixteen *kalpa-vimānas*,⁶ nine *graiveyaka-vimānas*,⁷ nine *amudīṣa-vimānas*⁸ and five *anuttara-vimānas*,⁹ altogether thirty-nine. Most of those residing in the *kalpa-vimānas* and the *graiveyaka-vimānas* and all the rest are, by nature, Jinendra-bhaktas or devoted to the Jina.

The one hundred Indras or the chiefs¹⁰ comprise only the celestial kings, except the two, i.e. one of the human beings and one of the animals,

¹ For the detailed study of the second Jambū, see G.L. Amar, 'Dvitiya Jambū-dvīpa', *Anekānta* (Hindi quarterly), XXII, 1, Delhi, 1969, pp. 20-24.

² They are of ten classes : Asura, Nāga, Vidyut, Suparṇa, Agni, Vāta, Stanita, Udadhi, Dvīpa and Dik, each with the suffix *kumāra*.

³ They are of eight classes : Kinnara, Kimpuruṣa, Mahoraga, Gandharva, Yakṣa, Rākṣasa, Bhūta and Piśāca.

⁴ They are of five classes : suns, moons, planets, constellations and scattered stars.

⁵ Those which make the beings residing in them feel as possessing merit are called *vimānas*, and those who live in the *vimānas* are called Vaimānikas: the word *vimāna* does not mean here a chariot or a car moving in the air or in the sky; it is an absolutely fixed abode, shaped like a *vimāna* as anciently conceived

⁶ Saudharma, Aiśāna, Śānat-kumāra, Māhendra, Brahman, Brahmottara, Lāntava, Kāpiṣṭha, Śukra, Māha-śukra, Śatāra, Sahasrāra, Ānata, Prāpata, Āraṇa and Acyuta.

⁷ Sudarśana, Amogha, Subuddha, Payodhara, Subhadra, Suviśāla, Sumanas, Saumanasa and Priyaṅkara.

⁸ Lakṣmī, Lakṣmī-mālika, Vairevaka, Rocanaka, Soma, Soma-rūpya Aṅka, Palyaṅka and Āditya.

⁹ Vijaya, Vijayanta, Jayanta, Aparājita and Sarvārtha-siddhi.

¹⁰ The one hundred Indras are enumerated as : *Bhavaṇālaya-cālīsā Vyantara-devāṇa horṁti baṭṭisā/Kappāmarā-caubīsā Camdo Sūro paro tiriyo.*

namely the lion. The Yakṣas, Yakṣīs, Śāsana-devas, Śāsana-devīs, Dik-pālas, Kṣetra-pālas, Bhairavas, Vidyā-devīs, Sarasvatī, Lakṣmī, Gaṅgā, Yamunā, *apsarases*, *duṇḍubhi-vādaka*, *cāmara-dhārins*, *cāmara-dhārīṇīs*, etc., all being the celestial ones, and the human figures like Vidyādharas, Bhaktas, etc., can be seen depicted as attendants to the Tirthaṅkaras or in various parts of the temple.

SYMBOLIC TEMPLES

The temple in itself is a symbol, though in a general sense. In particular the temple can be seen in various architectural formations like those of Nandiśvara-dvīpa, Aṣṭāpada (fig. XLVI), etc., but some of the formations are only described in the canons and are nowhere physically represented.

Some of the formations like *stūpa*, *caitya-vāsa*, *niṣīdhikā*, etc., may or may not be taken directly into the category of temples as such, but, after all,

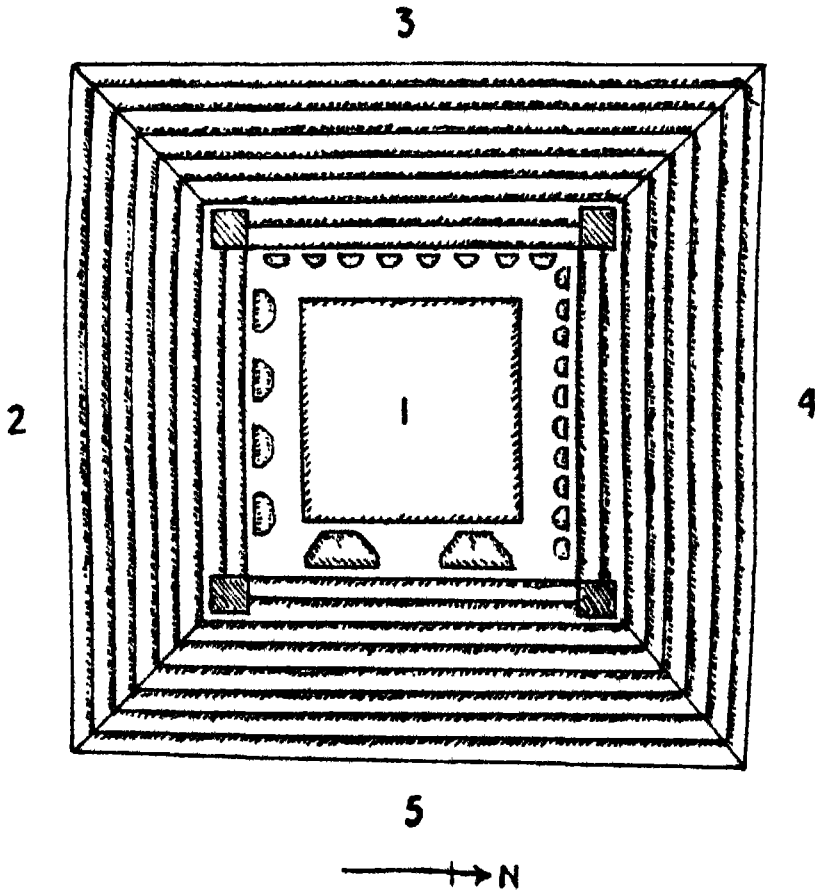


FIG. XLVI. Aṣṭāpada. (After P.O. Somapura.) 1, sanctuary; 2 to 5, eight steps

being the places of worship they could be dealt with under the present heading.

CATURVIMŚATI-JINĀLAYA

The *caturvīmśati-Jinālaya* is a set of twenty-four *deva-kulikās* or *deva-koṣṭhas* (fig. XLI, p. 511), literally the small sanctuaries, each with a Tirthaṅkara serially installed in it, starting from the southern jamb of the eastern gate and ending with the same jamb of the western gate, so as to form three rows of eight each, the central one facing the main sanctuary in the temple. The Tirthaṅkara, whoever he is in the main sanctuary, would not be repeated but be replaced by Sarasvatī, the goddess of learning.

This type of temples has been very popular right from the medieval period to this day, though the arrangement of the small sanctuaries can be seen varying on plan. The *caturvīmśati-paṭa* or a panel depicting the twenty-four Tirthaṅkaras may be taken to be a miniature *caturvīmśati-Jinālaya*, which can be seen also in the rock-cut form.

THE MERUS

There are five Merus, named Sudarśana, situated in the centre of the Jambū continent, Vijaya in the east and Acala in the west of Dhātaki-khaṇḍa and Mandara in the east and Vidyun-mālin in the west of the inner half of the Puṣkara-vara. All the five are situated one each in the Videha-kṣetras and have one and the same characteristics, except slight differences in height, the one in the Jambū being the highest and as such called Sumeru instead of Meru.

The Sudarśana, being 1,000 *yojanas* under and 95,000 *yojanas* above the ground level, touches the upper level of the lower world and lower level of the upper world. Its diameter decreases from 10,090 *yojanas* and the eleventh of a *yojana* at the lowermost level to 10,000 *yojanas* at the ground level where it is encircled here by the Bhadra-śāla forest. Therefrom at the height of 500 *yojanas* it again decreases by 500 *yojanas* to make the Sumeru encircled here by the Nandana forest. Then at the height of 60,500 *yojanas* the decrease again is the same and the encircling forest here is Saumanasa. Thence at the height of 36,000 the decrease is of 494 *yojanas*, where the encircling forest is Pāṇḍuka, and, wherefrom rises the 40-*yojana cūlikā* or

crest with the diameter of 4 *yojanas* at the top. Full of jewels called *haritāla*, *vaiḍūrya*, *sarva-ratna*, *vajra*, *padma* and *padma-rāga*, the circumference of the Meru changes successively at the height of every 16,500 *yojanas*. At the bottom the Meru has four Vākṣāra-giris in the subdirections. Shaped like *gaja-danta* or the tusk of an elephant, these mountains touch the larger ones called Mahā-śaila, Nilādri, Niṣadha-parvata and Nandana-śaila.

Each of the four forests has four *caityālayas*, each one in the four directions; a Meru, thus, has sixteen, and the five Merus eighty *caityālayas* all being *akṛtrima* or natural as well as *śāśvata* or eternal, as are the Merus themselves. The Bhadra-śāla forest has five divisions called Bhadra-śāla, Mānuṣottara, Deva-ramaṇa, Nāga-ramaṇa and Bhūta-ramaṇa, whereas the Nandana, the Saumanasa and the Pāṇḍuka have only two each.

The Pāṇḍuka forest is encircled by an edge-railing embellished with flags and flanked by multistoreyed mansions. Having jewelled *gopura* structures, the railing is 2 *krośas* in height and 500 *dhanuṣes* in width. The forests of Pāṇḍuka are full of various trees, animals and excursionist couples of Vidyā-dharas and celestial ones. They have in the four directions crescentic slabs, each one 100 *yojanas* in length, 50 *yojanas* in width and 8 *yojanas* in height. The one in the north, called Pāṇḍuka-śilā, placed north-south in length and made of gold, is otherwise said by Saggāyaṇī¹ to be 4 *yojanas* in height, 500 *yojanas* in length and half the length in width. At the centre of this slab is placed a resplendent *śimhāsana* flanked by a *bhadrāsana* on either side, all the three *āsanas* or seats being furnished with the auspicious equipments like white parasol, flywhisk, etc. It is this Pāṇḍuka-śilā where on the *śimhāsana* the baby Tirthankara from the Bharata region is given *abhiṣeka* or the lustral bath by the Indras—Saudharma and Aśāna seated on the *bhadrāsanas* respectively in the south and north. Placed in the *āgneya* subdirection with east-west length and made of silver, the Pāṇḍu-kambala-śilā is occupied by the baby Tirthankara from the Apra-videha Region. Made of gold, the Rakta-śilā is placed in the *nairṛtya* with north-south length, whereas the blood-red Rakta-kambala-śilā is placed in the *vāyavya* with east-west length, both having the baby Tirthankaras respectively from the regions called Airāvata and Pūrva-videha. In the east of the Pāṇḍuka forest near the *cūlikā* there is a 30-*krośa* circular *prāsāda* facing the east. Lohita, this *prāsāda*, is well-furnished and has in its central part a pleasure-mountain or *kṛiḍā-śaila*. The Lohita is occupied by Soma, the Loka-pāla guarding the eastern horizon. Likewise are the *prāsādas* named Añjana in the south,

¹ *Tiloya-panṇatti*, IV, 18 21.

Hāridra in the west and Pāṇḍuka in the north, respectively inhabited by Yama, Varuṇa and Kubera, the Loka-pālas guarding the respective horizons each. The Pāṇḍuka forest also has in each direction four *Jinendra-prāsādas*, each 100 *krośas* long and 75 *krośas* high.

The Saumanasa forest, 36,000 *yojanas* downwards from the Pāṇḍuka forest, is the third from the bottom. This forest, 500 *yojanas* in width, is provided with the great railing, etc. Here are four *prāsādas* named Vajra, Vajra-prabha, Suvarṇa and Svarṇa-prabha, which are of the dimensions double that of the *prāsādas* in the Pāṇḍuka forest and are occupied by the same Loka-pālas respectively. In this forest in the subdirections there are sixteen *puṣkariṇīs* or lotus-pools, each accommodating in the centre a *vihāra-prāsāda* or mansion for recreation. A *vihāra-prāsāda*, 125 *krośas* in height and half that in width, has in the centre a grand *siṃhāsana* for Saudharma Indra or the lord of the heavenly celestial ones, which is flanked by other *siṃhāsanas*, four for the Loka-pālas, one for the Pratindra, eight for the *agra-mahiṣīs* or the chief consorts of Indra, thirty-two thousand for the *pravaras* or the elder ones, eighty-four hundred thousand for the *sāmānikas* or those equal in status but not in authority, twelve hundred thousand for the *pāriṣadas* or courtiers, fourteen hundred thousand for the *madhyama-pāriṣadas* or courtiers of the second rank, sixteen hundred thousand for the *bāhya-pāriṣadas* or courtiers from outside, thirty-three for the *trāyastriṃśas* or ministers, six for the *mahattaras* or chamberlains, one for the *mahattarī* or lady chamberlain and eighty-four thousand for the *aṅga-rakṣakas* or bodyguards. The sixteen lotus-ponds are named as Utpala-gulmā, Nalinā, Utpalā and Utpalotpalā in the *āgneya*, Bhṛṅgā, Bhṛṅga-nibhā, Kajjalā and Kajjala-prabhā in the *nairṛtya*, Śrī-bhadrā, Śrī-kāntā, Śrī-mahitā and Śrī-nilayā in the *vāyavya* and Nalinā, Nalina-gulmā, Kumudā and Kumuda-prabhā in the *aiśāna*. This forest also has four *Jinendra-prāsādas* like those in the Pāṇḍuka forest. Here each direction and subdirection have a *kūṭa* or peak, one 100 *yojanas* high and the same in width at the bottom. On these *kūṭas* reside respectively the eight Kanyā-kumārīs named Meghaṅkarā, Meghavatī, Sumeghā, Meghamālinī, Toyandharā, Vicitrā, Puṣpamālā and Aninditā.

The Nandana forest is again of the same characteristics in general, except that the dimensions are double those in the Saumanasa forest. The Bhadrāśāla forest also resembles those situated upwards. The dimensions here are four times those in the Pāṇḍuka forest.

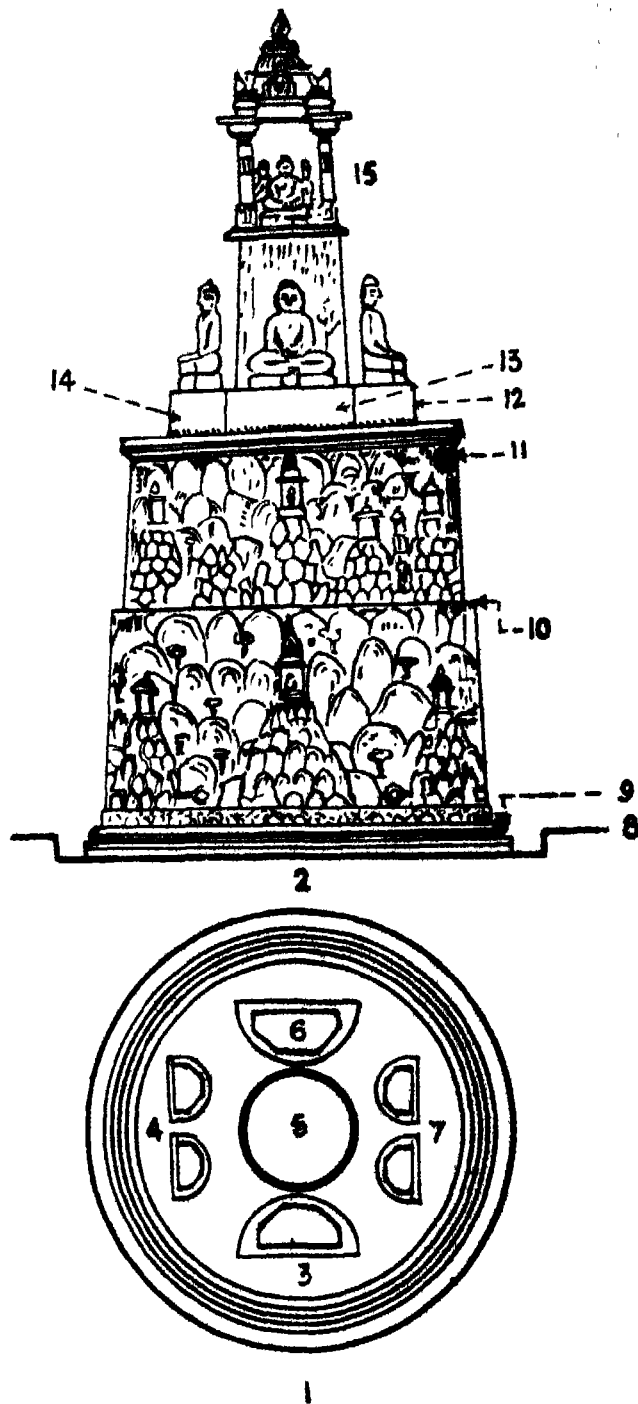


FIG. XLVII. The Meru. (After P.O. Somapura.) 1, plan of the Meru : 3, 4, 6, and 7, four *śrīṅha-pīṭhas* called *siddha-śīlās*; 5, eternal *Jina-caityas* or the four-fold image of Tirthaṅkara on the *cūlikā*; 2, side-elevation of the Meru; 8, Bhadrāsāla forest; 9, Nandana forest; 10, Saumanasa forest; 11, Pāṇḍuka forest; 12 to 14, *pīṭhas* of the Tirthaṅkara; 15, as 5 above

Depiction of Meru was perhaps nowhere done in architecture, but occurs in plastic art¹ and painting. It is actually the *cātyālayas* and the Pāṇḍuka forest with the four *śilās* which make the Meru significant.

The word Meru may mean here a mountain (fig. XLVII), but in most of the canons of architecture it is described as a type of *prāsāda*, mostly multi-storeyed.² According to the *Bṛhat-saṃhitā* (LVI, 20)³ a type of hexagonal buildings has twelve storeys, variegated windows and four entrances and is 52 cubits wide and of forty-five kinds. There are some Jaina records, both epigraphical and literary, which mention temples having been made and called after the Meru,⁴ but no traces of this particular type of building have as yet been seen. Again, Bühler suggests that the suffix *mer* seen in the nomenclature of quite a few cities in Rajasthan, e.g. Ajmer, Jaisalmer, Barmer, etc., represents the *meru*-type of *prāsāda*, i.e. the Jaina temple which might have been built by someone whose name prefixed to *meru* gave the name to the concerned city. The suggestion is plausible, but the suffix may have come from *maru*, 'desert'.

NANDĪŚVARA-DVĪPA

Nandīśvara-dvīpa (above, p. 518), the eighth⁵ continent in the middle world, is the most significant out of the innumerable continents except the two-and-a-half ones. Just in the middle of the two rims of the circular continent are mountains,⁶ black in colour, therefore called Añjanas, named Devaramaṇa in the east, Nityodyota in the south, Svayamprabha in the west and Ramaṇiya in the north. Each of the Añjanas has again in each direction a square lake which accommodates a mountain called Dadhi-mukha. White as curd and circular in shape, it has on its top *taṣa-vedīs* or edge-railings and parks. In each of the two outer corners of the four lakes is a golden circular mountain called Ratikara. That is, there are four Añjanas, sixteen

¹ U.P. Shah, *Studies in Jaina Art*, Banaras, 1955, pp. 117-18. He incorrectly names one Meru as *pañca-meru* in fig. 78, as he does also in the text.

² Acharya, *op. cit.*, pp. 512-15.

³ *Journal of Royal Asiatic Society of Bengal*, New Series, VI, p. 318.

⁴ G. Bühler in *Indian Antiquary*, XXIV, p. 164. In addition to many examples given by Bühler may be mentioned *Jaya-meru-Śrī-Karaṇa-maṅgalam*, E. Hultzsch, 'Inscriptions of Rājārāja I', no. 50, *South Indian Inscriptions*, III, p. 103.

⁵ Not the last, as U.P. Shah says, *op. cit.*, p. 118.

⁶ The *Nandīśvara-kalpa* in the *Vividha-tīrtha-kalpa* of Jinaprabha-Sūri, Santiniketan, 1934, pp. 48-49, slightly differs in naming the mountains, etc.

Dadhi-mukhas and thirty-two Rati-karas, together numbering fifty-two. Each lake has its name : Nandā, Nandāvati, Nandottarā and Nandi-ghoṣā in the east; Arajā, Virajā, Aśokā and Aparājītā in the south; Vijayā, Vaijayantī, Jayantī and Aparājītā in the west; and Ramyā, Ramānujā, Suprabhā and Sarvatobhadrā in the north.

Each of the lakes in each direction has a forest respectively of *aśoka* or Jonesia Asoka Roxb, *saptacchada* (*saptaparṇa*) or Alstonia Scholaris, *campaka* or Michelia Campaka and *āmra* (*cūta*) or Manglifer indica. The forests make a total of sixty-four. Peripatetic or the Vyantara-Devas with their families reside in the sixty-four *prāsādas* or abodes which are situated one each in the central part of the forest. The *prāsādas* are square on plan and twice the length in height.

On the top of the fifty-two mountains are, one each, the *dvāpañcāsat akṣṛima-caityālayas*.¹ Each of these natural temples is 100 *yojanas* in length, half as wide and 70 *yojanas* high and has a door in each direction. Within the temples are *maṇi-pīṭhakas* or jewelled platforms, 16 *yojanas* in length and width and 8 *yojanas* in height. On the platforms are *devacchandakas* or the diases of jewel with their length and width exceeding those of the platforms. On the diases are placed one hundred and eight eternal images of the Tirthaṅkaras seated in *paryāṅka*-posture. Made of jewels, the images are flanked each by two Nāgas, two Yakṣas, two Bhūtas, two pitcher-carriers and an umbrella-bearer. On the diases are also incense-burners, wreaths, bells, the eight *maṅgala-dravyas* or auspicious symbols, banners, festoons, baskets, boxes and seats as well as sixteen ornaments as full pitchers, etc. There are *mukha-maṇḍapas* or entrance-porches, *prekṣā-maṇḍapas* or theatre-pavilions, *akṣa-vāṭakas* or arenas, *maṇi-pīṭhakas*, *stūpas*, statues, *caitya*-trees, *Indra-dhvajas* and lotus-lakes in succession.

In the fifty-two *caityālayas* assemble numerous Devas to celebrate the eight-day function or *āṣṭāhnikā-parvan* thrice a year; the custom even today prevails amongst the Jains. This function falls on the last eight days of bright fortnight of the months Āṣāḍha, Kārttika and Phālguna. The *Nāndīśvara-paṅkti-vrata*, referred to in the *Bṛhat-Jaina-śabdārṇava*,² seems to be the same

¹ The number is fifty-two only and not more, as Shah suspects. His 'Central mountain', which also has 'Śāśvata-Jinālayas on it,' is nothing but the Añjana without the inclusion of which the total cannot come to fifty-two. The early texts referred to by him in this context also do not support his suspicion. See Shah, *op. cit.*, p. 120.

² *Bṛhat-Jaina-Śabdārṇava*, II, Surat, 1134, p. 512.

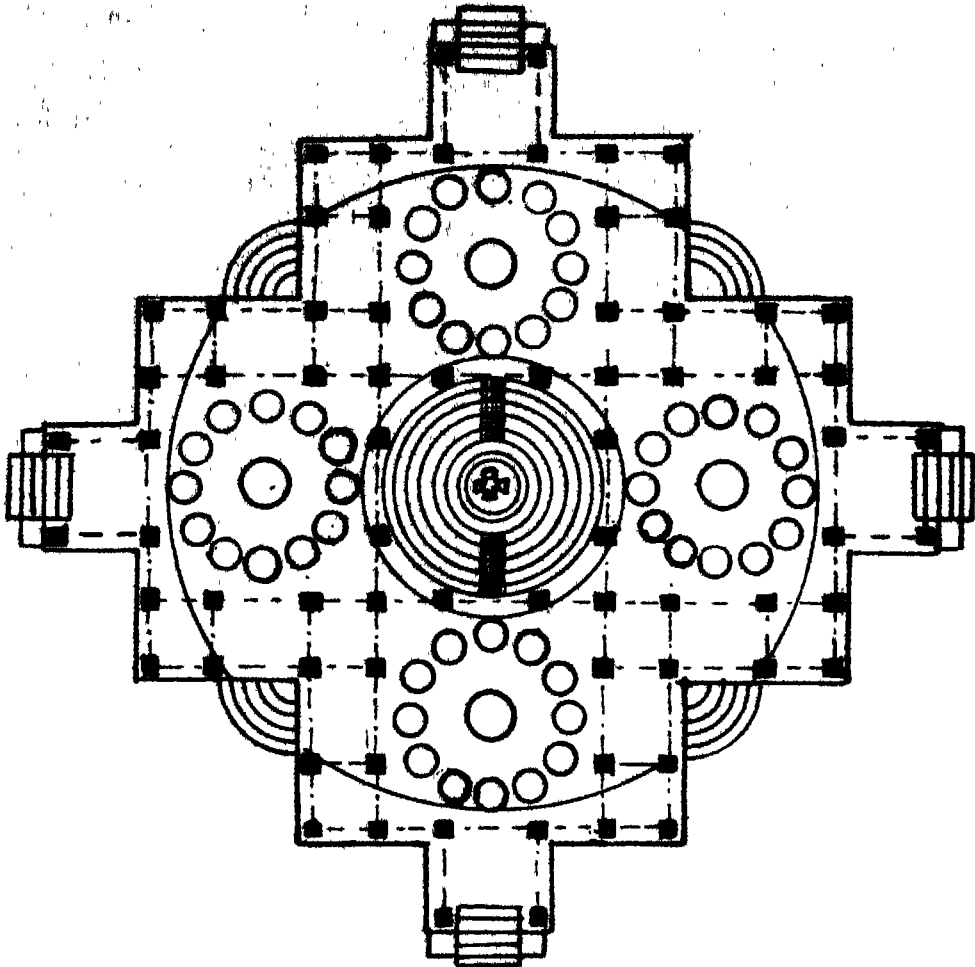


FIG. XLVIII. Nandiśvara-dvīpa-prāsāda. (After P.O. Somapura.)

as the eight-day function falling thrice a year. A similar *Nandiśvara-tapas* practised by the Śvetāmbaras along with *pūjā* of the *Nandiśvara-paṭa* is referred to in the *Pravacana-sāroddhāra*.¹

Ṭhakkura Pheru does make a provision for the *dvāpañcāśat Jinālaya* type of temple which is a set of fifty-two small sanctuaries (fig. XLVIII) including of course the main one which would find its place in the centre (fig. XLIX), with seventeen each on its both the sides and eight on the front and nine in the back sides. This number, fifty-two, resembles that of the *Jinālayas* in the Nandiśvara which has, unlike this one, its own design according to cosmography and likewise to the architectural tradition, but

¹ Special reference to the commentary by Siddhasena-gaṇī, Bombay, 1952, *gāthā* 1915.

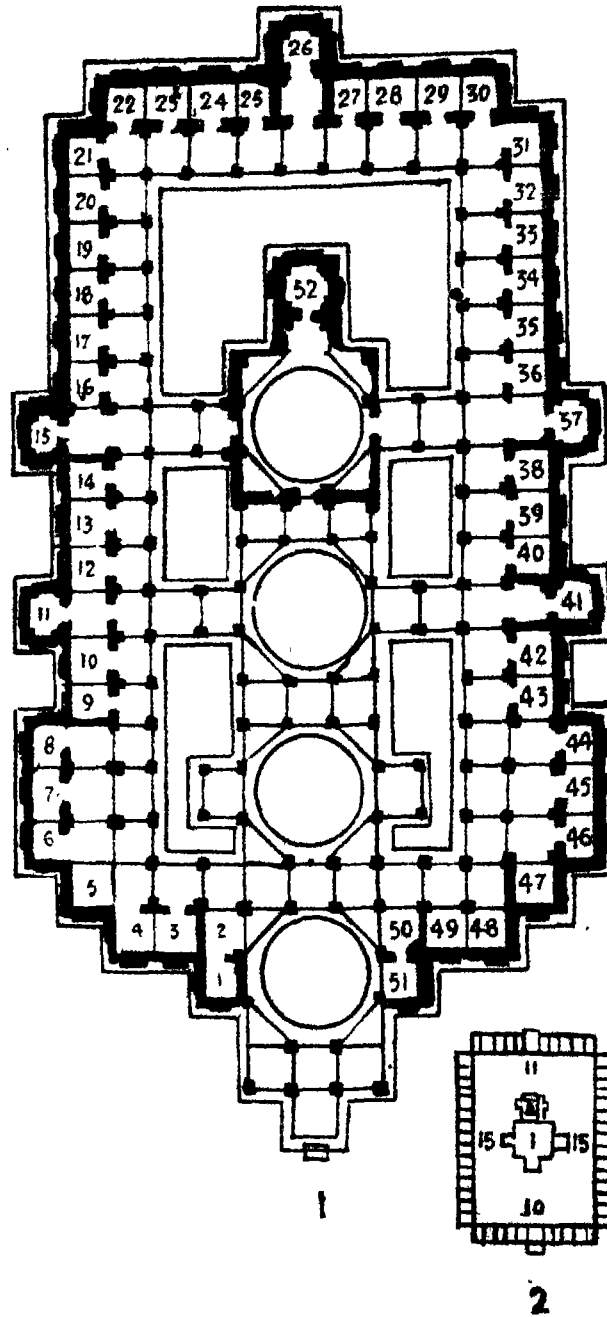


FIG. XLIX. Variants of Nandiśvara-dvipa-prāsāda. (After P.O. Somapura.) 1, distribution of fifty-two sanctuaries; 2, simplified presentation of the fifty-two sanctuaries

there is no other go but to conclude that this type of temple is a simplified form of the Nandiśvara-dvīpa type of temple.

Nandi-śāla and Nandiśa, along the twenty-five types (above, p. 513), suggest an architectural representation of this type of temple, though, with no description available, it hardly serves any purpose. Also (above, p. 513) are listed fifty-two Jina-*prāsādas* which may be taken to be the ones in the Nandiśvara-dvīpa; then only could be known the names with a few details of these *caityālayas*.

Nandiśvara-dvīpa has various representations in art by way of models in stone¹ or bronze, mosaic work and painting, but in architecture as such it seems to have taken shape only in the last century when two temples of this type were built on the Satrunjaya hill in Gujarat.² These are interesting as they have, in addition to the fifty-two, one more sanctum in the centre to represent the Satrunjaya hill. Recently has been built up by the Digambaras a large Nandiśvara-dvīpa *Jinālaya* at Madhuban near Parasnath hill in Bihar. So far as the miniature representations are concerned, the Digambaras put fifty-two small figures of the Tirthaṅkaras on a four-tiered *vedī* or platform or in a miniature shrine, both the types being four-faced, whereas the Śvetāmbaras represent miniature shrines in four groups of thirteen each, carved in relief on a stone plaque or in metal and arranged in different artistic ways.

THE SAMAVASARAṆA

The Tirthaṅkara³ would lay a sermon only inside the *samavasaraṇa* or an auditorium fascinatingly planned by Kubera under the orders of the Indra of Saudharma Heaven. The *samavasaraṇa* must vanish with the Tirthaṅkara shifting to another place, where a fresh *samavasaraṇa* would be built up. The structure, better called a vast park-cum-auditorium, is circular like the solar disc and spreads over 12 *yojanas*.⁴

¹ T.N. Ramachandran refers to a miniature Nandiśvara-dvīpa in stone, which is shaped like a *vimāna* superimposed on a square base, and has for each side an arched niche. The finial surmounts the whole giving it the dignified appearance of a *Jina-prāsāda*. See *Tiruparuttikunram and its Temple*, Madras 1934, p. 181, plate XXI, fig. 4.

² J. Fergusson, *History of Indian and Eastern Architecture* (revised edition), Delhi, 1967, II, pp. 29-30, fig. 279. A full description of the temples is given there.

³ The Tirthaṅkaras must be born only in the *karma-bhūmis* and not in the *bhoga-bhūmis*.

⁴ The spread goes on reducing gradually in the case of every succeeding Tirthaṅkara, except in the Videhas.

Its lofty plinth is reached by circular flights of two thousand steps, each step 1 cubit high. On reaching the top one would find wide avenues with railings on both the sides. All the four avenues start with each point, cross the ground of blue gems and lead towards the centre. The railings are made of crystal and provided with doorways, above which arches and flags and festoons produce a pleasing effect.

Then comes the compound-wall called *dhūli-śāla*, with four gates, Vijaya, Vaijayanta, Jayanta and Aparājita, one each in the four directions; they are three-storeyed structures, adorned with the auspicious symbols, the nine jewels and large effigies carrying incense-burners. The gates have the *makara-toraṇa* at the exterior and *ratna-toraṇa* at the interior; at the middle of each side is a theatre-hall; the Devas or celestial ones holding rods of jewel guard the gates.

Enclosed by the *dhūli-śāla* compound is the region called *caitya-prāsāda-bhūmi*, 1 *krośa* by five-sixths of a *krośa* in dimensions. This is the wide band that lies between the first circle and consists of palaces between the first circle and the railing on the inner side. The *caitya-prāsāda-bhūmi*, attributive of its name, consists of palaces with a *Jinālaya* placed between every fifth of them. The four avenues continue here too and are flanked by theatres and dancing-halls. At each of the four places where the avenues reach this region, there is a huge column called *māna-stambha*, literally the pride-pillar, which rises up on a platform comprised of three terraces. They are reached by a flight of sixteen steps, eight for the lower terrace and four each for the intermediate and the top ones. The platform is surrounded by three enclosures with doors facing the four cardinal points and opening on to four beautiful lakes filled with crystal-clear water. A railing provided with gates, steps made of jewels and two appended pools are the prominent features of each lake. The height of a *māna-stambha* is twelve times the height of the body of the Tirthaṅkara concerned and is divided into three segments, the basal segment with *vajra-dvāras* or the doors too hard, as a thunderbolt, to be perforated, the circular second one made of *sphaṭika* or crystal and the top one of *vaiḍūrya* or cat's-eye. All round there are flywhisks, bells, rattles, string of gems, banners, etc. On the top of the *māna-stambha* there is a Tirthaṅkara image in each direction brought by Indra for this casual installation specially from some *akṛtrima caityālaya*, all of them with eight *prātihāryas* or attending symbols, namely the *aśoka*-tree, *śirhāsana*, triple parasol, halo, *divya-dhvani*, heavenly shower of flowers, sixty-four *cāmara-dhārī* Yakṣas and drum-beaters. The railing bounding this region on its inner side is provided with four gates, one for

each cardinal point. Within this railing there is a region of water known as *khātikā-bhūmi*. Full of crystal-clear water and water-lilies and water-beings, the *khātikā-bhūmi* is provided with steps made of precious stones.

Bounding the region of water on its inner side, there is again a railing which encloses a forest called *vallī-bhūmi*. This, the third region, with dimensions twice those of the first region, is full of pleasant scenery and wooded bowers and raised seats in the midst of clear spaces. The forest is bordered by a compound-wall, second in the structure, which is provided by tower-like gateways, one facing each cardinal point and decorated with paintings of animals and female figures and guarded by Yakṣas.

Enclosed by the second compound-wall is a garden or *upavana-bhūmi*. With wooded avenues of *aśoka*, *campaka*, *cūta* and *saptaparna*, this region, fourth in the structure, has the dimensions twice those of the first region. Here too are theatres where dances and music are a permanent feature. The *caitya-vṛkṣas* or tree-shaped structures also are the very prominent features here. The third *vedikā* or compound-wall borders this region inside.

With a row of fluttering flags along its four gates, like those of the earlier one, this wall gives the region encircled by it the name *dhvaja-bhūmi* or the region of flags, the dimensions of which again are twice those of the first one. Numbering in millions the flags bear specific marks of lion, elephant bull, *garuḍa*, peacock, moon or a piece of cloth, sun or a garland, swan, lotus and *cakra*. The compound-wall bordering the interior here resembles the *dhūli-sāla* for the provision of gates and music-halls but is double in dimensions.

Then the spectator's gaze falls on the illuminating wish-trees scattered about in the wood in elegant confusion, all along the *kalpa-vṛkṣa-bhūmi*, the sixth region in the structure. The ten kinds of these trees or the *kalpa-vṛkṣas* are significantly called *pānāṅga*, *tūryāṅga*, *bhūṣaṅga*, *vastrāṅga*, *bhojanāṅga*, *ālayāṅga*, *dīpāṅga*, *bhājanāṅga*, *mālyāṅga* and *jyotirāṅga*. Recessed by theatres and music-halls the wish-trees shelter golden platforms on which are installed the images of the Tirthaṅkaras. This region, of dimensions twice those of the first region, is bordered inside by the fourth *vedikā*, the four gates of which are guarded by Nāga-kumāras.

Now one would get into the region of mansions called *bhavana-bhūmi*, the seventh and last of this type which has the same dimensions as those of the first one. Consisting of innumerable mansions and other habitations

built of precious stones and metals, this region has in each of the four cardinal avenues a line of nine *stūpas* named *loka*, *madhyama-loka*, *mandara*, *grāiveyaka*, *sarvārtha-siddhi*, *siddhi*, *bhavya*, *moha* and *bodhi* respectively. In the *stūpas* are enshrined images of the Tirthaṅkaras and the Siddhas; they have a hundred *makara-toraṇas* between every two of them. The compound-wall at the interior here is called *ākāśa-sphaṭika-śāla* because it is made of white crystals. It resembles in all the ways the *dhūli-śāla*, but here the four gates are guarded by Kalpa-vāsins or the heavenly ones.

Further up, one would step into the clean open place of 1 *yojana* by 1 *yojana*, where in the middle is situated the circular auditorium called *śrī-maṇḍapa* or *lakṣmīśvara-maṇḍapa*. The heart of the *samavasaraṇa*, this auditorium is divided into the twelve *koṣṭhas* or compartments of equal dimensions, following a clock-wise order and falling three each in between the four cardinal avenues, the dividing walls, therefore, being sixteen in number. Made of crystal, the walls are supported by golden pilasters. The audience is supposed to have seats compartment-wise, i.e. respectively, all the saints including the *gaṇadharas* or main disciples of the Tirthaṅkara; female Kalpavāsins; women including the *āryikās* or nuns; damsels of the stellar celestials; female peripatetics; female Bhavana-vāsins; male Bhavan-vāsins; male peripatetics; stellar celestials; male Kalpa-vāsins; men including the kings, chieftains, etc.; and animals.

Right in the centre of the *samavasaraṇa* is the cottage of fragrance known as *gandha-kuṭī*, separated from the circular *śrī-maṇḍapa* by a railing which is the fifth and last and similar to the fourth compound-wall in the structure. Supposed to be a lofty platform for the preaching Tirthaṅkara, the *gandha-kuṭī*, itself being square, stands on three circular *pīṭhas* or podia placed one above the other. Resembling those of the *māna-stambhas* referred to above, these podia are made of gems and decorated with various motifs and auspicious symbols and have in all in the four directions Yakṣendras standing with *dharma-cakras* on their heads. The basal podium has sixteen flights of sixteen steps each. Four of the flights start from the cardinal avenues, whereas the rest begin from the twelve compartments wherefrom the listeners like *gaṇadharas* get on this podium and after circumambulating on it and offering worship to the Tirthaṅkara return to their respective compartments. The intermediate podium is embellished with gemmy staffs having at the top the banners with emblems of lions, bulls, lotuses, *cakras*, garlands, *garuḍas* and elephants. Artistically placed here are the incense-vases, nine *nidhis* or treasures, objects for worship and the auspicious symbols. This podium, like

the top one, has an eight-step flight facing each cardinal point. It is the third podium over which is centrally placed the *gandha-kuṭī* itself, which, attributive of its name, is ever fragrant with many kinds of incense, e.g. *goṣṭṛa*, *malaya-candana*, *kālāguru*, etc. Flywhisks, rattles, strings of gems, banners and lamps are some of the decorative members of the *gandha-kuṭī*. On a grand *sirihāsana* placed right in the centre of the *gandha-kuṭī* and embedded with all the precious stones and gems of the world and the heavens put together, sits the Tīrthaṅkara on a blossomed thousand-petalled lotus-flower, without however touching it, but suspended in the air about four fingers above it. Shown near him is the *aśoka*-tree and above him three white parasols. Sixty-four Yakṣas attend on him with flywhisks in hand. Behind him shines the resplendent halo. In the sky rises the sound of celestial drums. He now fully deserves the epithet *Tīrthaṅkara* to appear to be looking in all the four directions, though he only sits facing the east. When he speaks, he speaks in Sarvārtha-māgadhi language which resembles the roar of surging oceans. His speech is distinctly heard by every one present because it is produced independently of the movements of the glottis and is for that reason termed *anakṣarī* or without letters. The *gaṇadharas*, who interpret the speech to all assembled, arrange all his teachings under twelve main heads called *dvādaśāṅga* or *dvādaśāra*, the last of which, named *pūrva*, has fourteen sections. After the speech is over Saudharmendra summons his retinue of dancers to express his feelings. And, then the Tīrthaṅkara proceeds on his divine mission, and the *samavasaraṇa* is dispersed, to be planned afresh wherever his next halt is to take place.

The mythological symbols like *samavasaraṇa*, *māna-stambha*, *gandha-kuṭī*, Aṣṭāpada, etc., the cosmographical ones like the Meru, Nandīśvara-dvīpa and so on, as well as those of iconographic nature, do meagrely correspond to the canons, even to the classical texts which actually serve as canons particularly in the case of symbolism for some reason or the other. As a matter of fact, symbolizing even in a large structural form the vast and complex area like the *samavasaraṇa* or Nandīśvara-dvīpa is more or less impossible for an architect or a sculptor to achieve.¹

GOPILAL AMAR

¹ The line-drawing illustrations in this chapter have been adapted from : *Vatthu-sārapaṇa*, ed. Bhagwandas Jain (above, p. 495, n. 5); *Dīpāṇava* by Viśvakarman, ed. P.O. Somapura (above, p. 495, n. 1); and Bra. Muktyanand Singh Jain, *Mokṣa-śāstra-kaumudī*, Muzaffarpur, 1957.

Part X
ART-OBJECTS IN MUSEUMS

CHAPTER 37

MUSEUMS ABROAD

BRITISH MUSEUM, LONDON

THE EARLIEST JAINA SCULPTURES IN THE BRITISH MUSEUM ARE FROM Mathurā and belong to the Gupta period, *circa* fifth century. Among them there are three heads of the images of Tirthaṅkaras carved out in white-spotted red sandstone. In all these the hair of the Tirthaṅkaras is arranged into spiral curls and twirled towards the proper right. The almost round face, bow-shaped eye-brows, broad cheeks and the full lips reveal the artistic genius of the Gupta craftsmen of the Mathurā region. In a single example the hair of the Jina is arranged in receding tiers demarcated by lines. In the beautiful bust of a Tirthaṅkara image the hair of the deity is arranged in schematic curls (plate 315A). He bears a *śrīvasta*-mark on the chest as is found in the contemporary Gupta sculptures from Mathurā and elsewhere. The elaborate lotus-halo behind the head of the god, surrounded by a beaded border and scalloped design on its outer rim, indicates the lingering of the Kushan traits in Gupta sculpture.

Central-Indian Jaina sculpture of the medieval period is well-represented in the collection. In one image an eight-armed Yakṣī is shown seated in *lalitāsana*-pose on a lotus issuing from an inscribed pedestal (plate 315B). She holds a garland of flowers in her uppermost hands held behind her crowned head.¹ In one of her right hands she holds a disc with a fluttering tassel and her two hands are held in *abhaya*- and *varada*-poses. In her left hands she carries a circular mirror, a conch and probably a cup, now partly damaged. She is flanked by a female attendant on either side. A *vāmanikā* playing on *vīṇā* stands on the right, and an elephant, the *vāhana* of the Devī is shown on her left near the knee.² Two garland-holding damsels are depicted flanking her

¹ An almost similar attitude of holding the garland in the upper hands is also shown in the image of Yoga-Nārāyaṇa from Didwana. See S. Singh and D. Lal, *Catalogue and Guide to Sardar Museum, Jodhpur*, Jaipur, 1960-61, p. 8, plate 6.

² Cf. the image of Jaina Kubera from Bansi in the Udaipur Museum, P. Solanki, *Handbook to Victoria Hall Museum, Udaipur*, Jaipur, pp. 17-18, plate VI.

lotus-halo. An image of the Tirthaṅkara seated in meditation on a lotus and flanked by a *cauri*-bearer is shown at the top. The base in front bears the name of the goddess as Sulocanā. The image is a sublime product of *circa* ninth century.

Another contemporary image hailing from the same region and labelled as Dhṛti is seated at ease on her mount, probably Garuḍa, shown in *ālīḍha*-pose with hands joined near the chest in adoration (plate 316A).¹ She holds in her right hands a bunch of flowers, a rod-like object, a rosary and again a flower, while her left hands carry a few lotuses, a serpent and a battle-axe. Her two lowermost hands, now broken and lost, were probably held in *abhaya*- and *varada*-poses. The hair of the goddess is arranged in a big bun decorated with flowers, as also shown in contemporary sculptures from central and eastern India.² A female attendant stands in *tri-bhaṅga*-pose on either side of the goddess and *vīṇā*-player is depicted flanking her lotus-halo in a graceful attitude. An image of a Tirthaṅkara with an attendant on his either side is shown in *dhyāna-mudrā* at the top in the centre. The image, though now badly damaged, is of much iconographic importance.³

A composite image from the same region and of the same date shows a Yakṣa and a Yakṣī seated side by side in a niche between two decorated pilasters (plate 316B). The figures are two-armed; their right hands, though partly broken, are held in *abhaya-mudrā*, while the left carry a citron (damaged). An interesting feature in this image is that three dwarfs are depicted as supporting the panel having the figures of the semidivine couple. The female musicians playing on *vīṇā*-like instruments are depicted on either side of the central figure. The top of the main panel has a niche with a seated image of Tirthaṅkara and crowned by the finial of a spire including the ribbed *āmalaka* showing on either side a pair of garland-holding Vidyādhara flying towards it. The base bears a one-line inscription *Anantavīrya*, probably used for the Yakṣa figure.

An image of Jaina Yakṣī, probably representing Padmāvati, holds clockwise the hilt of a sword (damaged), a cobra, a shield and a lotus in her

¹ Garuḍa, when he carries Viṣṇu or Lakṣmī-Nārāyaṇa, Vaiṣṇavī (one of the Sapta-Mātṛkāś) and the Jaina Yakṣī Cakreśvarī is always shown seated in the *ālīḍha*-pose.

² B. N. Sharma, 'Unpublished Pāla and Sena sculptures in the National Museum, New Delhi', *East and West*, XIX, 3-4, pp. 413-14, figs. 1 and 2.

³ Stylistically, the two Devī images probably belong to the Sohagpur region in Madhya Pradesh, from where several inscribed images are displayed in the Dhubela Museum. Cf. S.K. Dikshit, *A Guide to the State Museum, Dhubela*, Nowgong, 1957, fig. XA.

four hands (plate 317A). She stands in triflex pose under a three-hooded cobra with the head slightly inclined towards right. The high *karandā-mukuta*, necklace and waist-band and the delicate modelling of the body-contours suggest that the image was fashioned by a gifted Paramāra artist in the Malwa region in the tenth-eleventh century.¹ A snake, the mount of the Devī, is depicted as crawling near her feet. The attending figures shown on either side of the goddess are completely damaged. A miniature image of a Tirthāṅkara with attendants is depicted above the central hood of the Yakṣi.²

The worship of Sarasvatī was equally popular among the Brāhmanists, Buddhists and Jains. In Jainism she is the Yakṣi of Padmaprabha, the sixth Tirthāṅkara. Some medieval images of the goddess have been found at Pallu,³ Ladnun⁴ and Deogarh.⁵ A white marble image of Sarasvatī, probably from south-western Rajasthan, is shown standing gracefully in *tri-bhāṅga*-pose on an inscribed *padma-piṭha* (plate 317B).⁶ Her right hands are lost, while in her left hands she holds a rosary and a book of knowledge. The elaborate *karandā-mukuta*, the charming jewellery and the diaphanous *sārī* secured with a girdle reminds us of the famous Pallu image of Sarasvatī displayed in the National Museum of New Delhi (below Chapter 38). She is flanked by two Dhyāni-Tirthāṅkaras on her either side. A miniature figure of Padmaprabha along with garland-holding flying couples is shown above the image of the Devī. Two standing images of female attendants and the donor-couple are depicted near her feet. The image can be assigned to the Paramāra period, twelfth century.

Though under the Caulukyās of Gujarat and later countless metal images of Tirthāṅkaras and other Jaina divinities were produced, most of them are stereotyped, because they were made in great numbers for worship by the Jaina devotees mainly of the Śvetāmbara sect, and hence no emphasis was given on their beauty and aesthetic appeal. A *pañca-tīrthika* of Mahāvīra in the collection shows him seated cross-legged in *dhyāna-mudrā* on a cushion-seat mounted on

¹ R. P. Chanda, *Medieval Indian Sculpture in the British Museum, London*, pp. 41-42, plate IX.

² Compare this image with the famous Sarasvatī sculpture from Dhara in the British Museum, London. B. N. Sharma, *Social and Cultural History of Northern India (c. 1000-1200 A.D.)*, New Delhi, 1972, plate IX.

³ H. Goetz, *Art and Architecture of Bikaner State*, Oxford, 1950, plates IX-X.

⁴ D. Handa and G. Agrawala, 'A new Jaina Sarasvatī from Rajasthan', *East and West*, XXIII, 1-2, pp. 169-70 and plate.

⁵ B. C. Bhattacharya, *Jaina Iconography*, Delhi, 1974, plate XLI.

⁶ W. Rothenstein, *Examples of Indian Sculpture in the British Museum, London*, 1923, plate VI.

a *śiṅhāsana*. He is flanked by a Tirthaṅkara in *kāyotsarga*-pose along with an attendant on either side; while two other images of Tirthaṅkaras are shown in meditation around his halo. The niche above the head of the main figure has an elephant and is crowned by an umbrella. Lion, the cognizance of Mahāvīra, is depicted in front between the two crouching lions supporting his seat. The seated figures of Mātāṅga and Siddhāyikā, the Yakṣa and Yakṣī of the Jina, are depicted on either side of the lion-throne. The base in front has a *dharma-cakra* symbol in the centre with a deer and the Nava-grahas on its either side. Two human figures, representing the donors of the image, are seated at extreme ends with their hands held in *añjali-mudrā*. The big protruding eye, flat nose, rounded and heavy limbs and flattened torso suggest a late date for this image, probably the fifteenth century.

A crudely-executed image of Tirthaṅkara, probably hailing from Bihar, shows him seated in *dhyāna-mudrā* under an umbrella and attended by a *cauri*-bearer on either side. The middle panel of the sculpture shows a male and female probably representing the Yakṣa and Yakṣī of the Tirthaṅkara seated side by side. The male holds a child in his lap and carries a flower in the left hand. The female, whose right hand is partly damaged, has her one son seated on her right and the other in the left lap. In the absence of any positive evidence it is not possible to identify these figures. The lowermost panel depicts five dwarfish figures in different mood and poses. An image from eastern Uttar Pradesh, now displayed in the Bhārat Kalā Bhavan, Vārāṇasī, would be a good example for a comparative study with this image. Stylistically, the image can be assigned to the early Pāla period, *circa* eighth century.

A badly-damaged metal sculpture, probably hailing from Bihar, also shows Tirthaṅkara seated in *dhyāna-mudrā* on a rectangular pedestal. Though the cognizance of the deity is not visible, his identity with Ṛṣabhanātha is certain from his locks of hair flowing on the shoulders. The plain circular halo with flames emanating on its border suggests the date of the image as the Pāla period, ninth-tenth century.

Four images from Orissa of Eastern Gaṅga tradition, taken out of India in the last century, now form part of the famous Bridge collection of the Department of the Oriental Antiquities in the British Museum. A finely-executed stone image shows nude Ṛṣabhanātha and Mahāvīra standing side by side in *kāyotsarga*-pose with hands hanging along the sides (plate 318A). Ṛṣabhanātha wears a high *jaṭā-mukuṭa* and his locks are trailing on the shoulders. Mahāvīra has his hair nicely arranged into small spiral curls and surmounted by a cranial

protuberance. The nimbate figures have elongated ears, long cylindrical arms reaching down to the knees and well-proportioned bodily contours and their down-cast eyes reveal serenity and compassion. A couchant bull, the symbol of Rṣabhanātha, and a lion, the cognizance of Mahāvira, are depicted on the base along with the tiny figures of Indra on his elephant Airāvata in the centre and the donor-couple on the extreme right. An attendant holding a *caurī* stands on either side of the Jina. The image is an excellent example of Eastern Gaṅga period, eleventh century.

Among the images of Pārśvanātha, one illustrates the deity as standing in *kāyotsarga*-pose against the coils of a serpent with its seven hoods shown above his heavily-modelled limbs. The hair of the deity is arranged in spiral curls and has a protuberance above the head. The nude deity is flanked by a *caurī*-bearer and also the four planets on each side. The image is datable to the twelfth century.

Another contemporary image of Pārśvanātha, though slightly damaged at places, is a fine sculpture and shows a beautiful modelling of the central figure standing against the horizontally-arranged coils of serpent in the background. Planets are absent in this image.

Ambikā, the popular goddess, invariably under a mango-tree and with children, is represented on plate 318B as a charming damsel standing gracefully in a flexed pose with the miniature figure of Tirthaṅkara Neminātha depicted above. Creepers carved on both sides of the goddess depict monkeys, etc., in different jovial poses. She wears a chignon, a broad necklace and an *uttariya* covering her left breast and passing under the right arm. The transparent *sārī* reaching above the knees is secured with a jewelled *mekhalā*. Her elder son, Śubhaṅkara, standing on her right, is trying to pluck a mango from the bunch of the fruits held in the right hand of the goddess, while with her left she is supporting her younger child Prabhaṅkara. A couchant lion and the figure of a donor of the image are shown on the base in front. The image, which is assignable to about the eleventh century, recalls to our mind an almost contemporary image of the Devī from Orissa, now preserved in the Stendahl Galleries, U.S.A.¹

From south India comes a *caubisi* of Ādinātha showing the Tirthaṅkara in *kāyotsarga*-pose on a *pañca-ratha* pedestal. The images carved on the

¹ J. LeRoy Davidson, *Art of the Indian Subcontinent from Los Angeles Collections*, Los Angeles, 1968, plate 36.

upper right portion are damaged and lost and the part that still remains depicts the seated images of the Tirthaṅkaras in *dhyāna-mudrā*. The halo with a beaded border and locks flowing on the shoulders prove it to be a figure of Rṣabhanātha. The pedestal in front has the seated figures of his Yakṣa and Yakṣī carrying the usual attributes in their four hands. It is interesting to note that unlike the images of the Tirthaṅkaras of north India (excluding Bengal), the sculptures from south India and the Deccan are invariably shown without a *śrīvatsa*-mark on the chest;¹ and this can also be noted in all such images mentioned below. The image bears a dedicatory inscription of about the twelfth century.

Another *caubīsī* of a Tirthaṅkara shows the miniature figures of the twenty-three Tirthaṅkaras inside ornamental scrolls executed on both sides of the main image. The nude figure with rounded limbs, a flat torso and prominent knee-joints lack the vitality and grace of many of the Jaina images from the Deccan. His Śāsana-devatās are seated on his either side. The piece can be assigned to twelfth-thirteenth century.

A Cālukyan image of a nude Tirthaṅkara from the Deccan shows him standing in the usual pose under a triple umbrella crowned by a *kīrttimukha* at the top. The attributes of his attending Yakṣa and Yakṣī figures are lost. A stylized *makara*-rider is depicted on either side of the deity. The image bears an obliterated inscription of *circa* twelfth century on the front base.

A nicely-executed image of Pārśvanātha shows him seated in meditation with his hands resting in the lap and palm facing upwards (plate 319A). He is shaded by the seven hoods of a cobra. Above the hoods are shown a triple umbrella and a *kīrttimukha* emanating flowery scrolls and thus forming a decoration for the stele of the image. The facial expression of the Jina reveals that he is above all worldly attachments. A male attendant holding a flywhisk is standing near his head on either side offering him a fruit-like object. Dharapendra and Padmāvatī, his Yakṣa and Yakṣī, are seated under a three-hooded cobra on their respective *vāhanas*, an elephant and a cobra. The image may be regarded as a very fine piece of Cālukya period, *circa* twelfth century.

Among several images of the Jaina deities from south India and the Deccan, an image of Pārśvanātha, wrongly published as Mahāvira,² shows him

¹ C. Sivaramamurti, 'Geographical and chronological factors in Indian iconography', *Ancient India*, 6, 1950, pp. 44-46.

² W.S. Hadaway, 'Notes on two Jaina metal images', *Rūpam*, Calcutta, 17, Jan. 1924, p. 48, fig. facing p. 49.



A. British Museum : bust of a
Tirthāṅkara (Mathurā)



B. British Museum: Yakṣi Sulocanā
(central India)



A. British Museum : Yakṣi Dhṛti
(central India)



B. British Museum: a couple
(central India)



B. British Museum: Sarasvatī
(south-west Rajasthan)

A. British Museum : Yakṣī
Padmāvatī (central India)



A. British Museum : Ṛṣabhanātha and
Mahāvīra (Orissa)

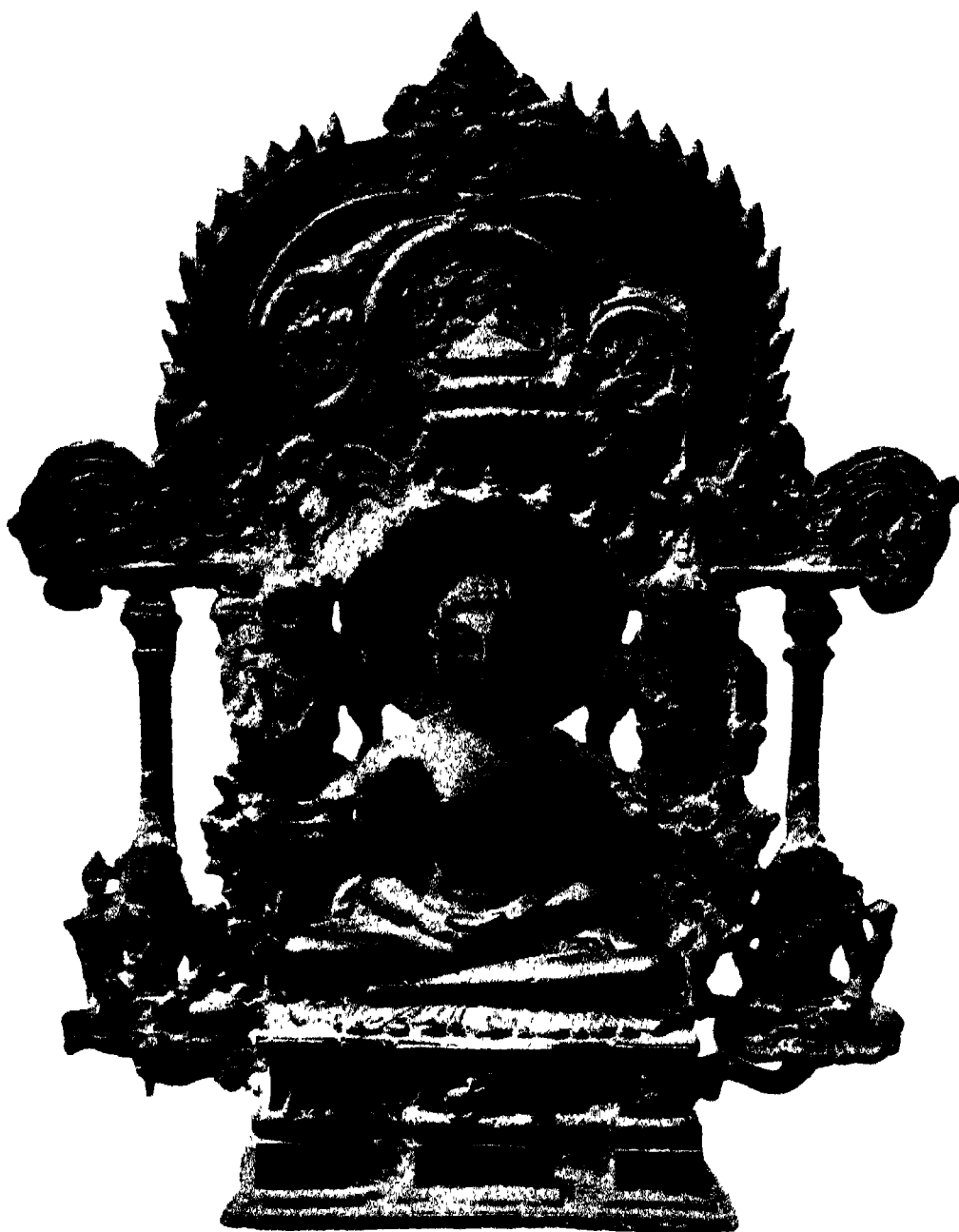


B. British Museum : Yakṣī
Ambikā (Orissa)

B. British Museum: bronze
Sarasvati (Karnataka)



A. British Museum: Tirthaṅkara
Pārśvanātha



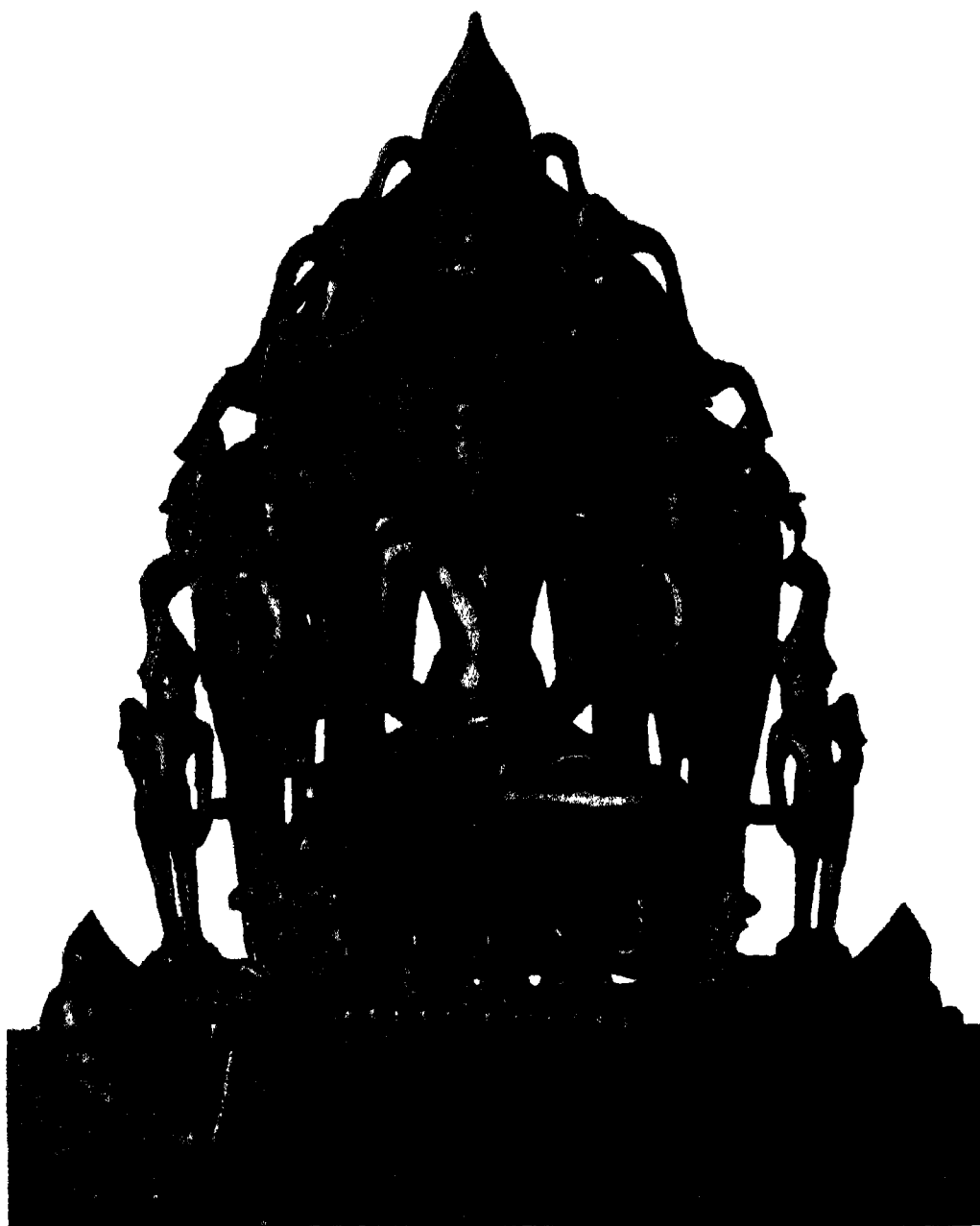
British Museum : bronze Tirthankara Pārśvanātha (south India)



A. Victoria and Albert Museum:
a Tirthaṅkara (Mathurā)



B. British Museum: Tirthaṅkara
Pārśvanātha (Gyāraspur)



Victoria and Albert Museum : a Tirthaṅkara (west India)

seated in *dhyāna-mudrā* under a seven-hooded cobra with a three-tiered umbrella over it (plate 320). Like the earlier image of the deity, here too he is flanked by a *caurī*-bearer and by Dharapendra and Padmāvatī on his sides. His frizzled hair is nicely arranged. The decorated back-frame supported on two round pillars has floriated *makara-mukhas* issuing ornamental scroll and flames on the outer rim. The back of the image bears an inscription in Kannaḍa characters of the tenth-eleventh century.

A beautiful image of Sarasvatī, probably found in the Karnataka region, stands in an elegant manner with her weight taken on the right leg, the left slightly forward and bent at the knee (plate 319B). With a lotus-bud in the right hand and a manuscript in the left, she is looking downwards in the attitude of disseminating knowledge to her devotees. A small Tirthaṅkara sits above her in meditation. This inscribed image reminds us of a contemporary image of Ambikā from the same region, now displayed in Los Angeles County Museum of Art.¹ It is datable to *circa* tenth-eleventh century.

Besides the above images some miniature Jaina bronzes, mainly from the Deccan, are also displayed in Indian Section of the British Museum. Among these, the nude image of a Tirthaṅkara in *kāyotsarga*-pose is a fine example. Though the left arm of the deity is damaged, yet the high finish makes it a good example of *circa* eleventh century. In another sculpture Supārśvanātha is seated on a high throne under the five hoods of a cobra. The figures of his Yakṣa and Yaksī, viz. Mātāṅga and Śāntā, are depicted seated on the pedestal in front. The personified eight planets are shown in a row standing on the base. The image is datable to the tenth-eleventh century.

Among other Jaina images from the Deccan, the most notable example is a bronze sculpture showing a couple, probably representing the parents of Jina,² standing on a pedestal depicting eight nude figures on its base. The male figure holds a lotus in his right hand and a citron in the left, while his consort also carries a lotus in her right hand and a fruit in the left. Both wear the usual jewellery of the period. A small figure of a Jina in *dhyāna-mudrā* is shown at the top of the decorated back-frame of this image of *circa* twelfth century. Besides these, there are a few other images of the Tirthaṅkaras, which are quite late and crude, and simply show them standing or seated in the usual postures and do not need attention.

B. N. SHARMA

¹ P. Pal, *The Sacred and Secular in Indian Art*, Los Angeles, 1974, fig. 26.

² Cf. U.P. Shah, *Studies in Jaina Art*, Banaras, 1955, plate XVII, fig. 45.

VICTORIA AND ALBERT MUSEUM, LONDON

The earliest example related to Jainism housed in the Victoria and Albert Museum is the headless image of a Tirthaṅkara, standing erect in *kāyotsarga*-pose, with arms hanging along the sides (plate 321A). The image, carved out in white-spotted red sandstone, is nude and also bears a *śrīvatsa*-mark on the chest in early Kushan tradition. The image has been wrongly identified as Neminātha, the twenty-first Tirthaṅkara, in the Museum-records. In fact, the locks of hair trailing on the shoulders of the deity reveal his identity as R̥ṣabhanātha.¹ The lotus-halo, which is still there, although the head is missing, has a scalloped border. The right hand of the deity is lost. The image, which lacks finish, is a second-century specimen of Kushan workmanship.

An image of R̥ṣabhanātha from Mirzapur, of the late Gupta period, sixth century, though headless and badly damaged, is a noteworthy example for its delicate modelling and high finish.² He is seated in *dhyāna-mudrā* on a *siṃhāsana* supported by two crouching lions on either side. The hair of the deity is flowing on the shoulders and he bears a *śrīvatsa*-mark on the chest. His cognizance, the couchant bull, is carved in the front. The figure of a headless attendant is shown on the right, while that on the left is now lost. The damaged figures of Yakṣa and Yakṣī are carved near the knees of the deity.

A finely-executed image of Pārśvanātha (plate 321B), once enshrined in a Jaina temple at Gyaraspur, District Vidisha, shows the deity seated cross-legged on a *siṃhāsana*, attended by the *caurī*-bearers on either side. An unusual feature in this image is that he is seated under the *dhātakī*-tree practising the 'exposure to all weathers' austerity, at which time Megha-kumāra (cloud-prince) attacked him with a great storm. The serpent-king, Nāga Dharanendra, spread his seven hoods above Jina's head and his consort Nāgī Padmāvatī held a white umbrella over him. On either side of the cobra-hoods are shown the garland-holding celestials hovering in the sky, and at the top are the hands beating the drum, which represent the thunder of the storm. The base in front shows a dwarf holding up a wheel in his hands. The image shows the continuance of the Gupta style in an elegant manner and suggests its date as the seventh

¹ A. K. Coomaraswamy, *Catalogue of the Indian Collections in the Museum of Fine Arts*, Boston, 1923, p. 86, plate XLIII, and Bhattacharya, *op. cit.*, frontispiece, have also wrongly identified the images of R̥ṣabhanātha as Mahāvira.

² Mark H. Booth, *Victoria and Albert Museum, Indian Sculpture, A Travelling Exhibition*, London, 1971, fig. 14.

century. Another contemporary image of almost the same type, though standing in *kāyotsarga*-pose and hailing from Bihar, is now displayed in the Indian Museum, Calcutta.¹

The popularity of metal images in west India under the Caulukyas has been mentioned above (p. 539). A *tri-tīrthika* shows an unidentified Tirthaṅkara seated in *dhyāna-mudrā* on a cushioned seat, flanked by a Tirthaṅkara in *kāyotsarga*-pose and a *caurī*-bearer on either side (plate 322). Spiral curls of his hair are nicely arranged into plaits. The *śrīvatsa*-mark and eyes of the figures are inlaid with silver, as in most of the bronze icons of the Tirthaṅkaras of this period. The broad faces with prominent chins, the *karaṇḍa-mukuta*s of the attendants and the Yakṣa and Yakṣī figures suggest the hand of a Paramāra artist of *circa* tenth century. From the attributes held in the hands of Yakṣa and Yakṣī figures, they can be identified with Gomedha and Ambikā, the Śāsana-devatās of Neminātha, whose symbol, a conch, is, however, absent in the present image.

A superb example of Cāhamāna art is an elegantly-cast bronze image of Śāntinātha, probably hailing from Rajasthan, which shows him seated in *dhyāna-mudrā* on a cushioned seat (see frontispiece of this volume). His hair is arranged in schematic curls and he bears a prominent *śrīvatsa*-mark resembling the ones carved on the chest of the two other Tirthaṅkaras, Neminātha and Munisuvrata, from Narhad, near Pilani in Rajasthan.² The elongated ears, sharp eye-brows and nose, tapering fingers, the beautiful modelling of the human figures, and also the decorative designs, so skilfully delineated in this colossal bronze, remind us of the famous images of the Jaina Sarasvatī from Pallu, Rajasthan, in the National Museum, New Delhi,³ and the Bikaner Museum.⁴ Besides the elephant-riders and celestial musicians, a number of human figures are carved on the back-frame of the image.⁵ The image bears a dated inscription of Vikrama-*saṃvat* 1224 (A.D. 1168).

¹ Bhattacharya, *op. cit.*, plate XXVIII.

² Dasharatha Sharma, *Early Cauhān Dynasties*, Delhi, 1959, plate facing p. 228.

³ B. N. Sharma, 'Some medieval sculptures from Rajasthan in the National Museum', *Roopa-Lekhā*, New Delhi, XXXV, 1 and 2, p. 31, plate I.

⁴ V. S. Srivastava, *Catalogue and Guide to Ganga Golden Jubilee Museum, Bikaner*, 1960-61, p. 13, plate III. [See also above, plate 154.—Editor.]

⁵ A colossal back-frame of a Tirthaṅkara image (now lost) from Rajasthan, datable to the Cāhamāna period, twelfth century, was published by the present writer in his 'Jaina Bronzes in the National Museum, New Delhi', *Journal of the Oriental Institute, Baroda*, XIX, pp. 275-78 and plates.

The Museum has two outstanding examples of Tirthaṅkaras executed during the Cālukya period. The first of these shows Pārśvanātha standing in *kāyotsarga*-pose under the coils of a serpent with its hoods above his head (plate 323A). His cognizance, a snake, is depicted on the pedestal in front. The image can be regarded as an example of the Western Cālukya period, *circa* twelfth century. Another image of the same deity also depicts him standing as above and under the seven hoods of a cobra (plate 323B) and with *caurīs* on either side of his head and a triple umbrella above the hood of the serpent. Yakṣa Dharanendra and Yakṣī Padmāvatī, holding a goad, noose, etc., in their hands and seated under a cobra-hood, flank the deity on either side of his feet. The base in front bears an inscription, which records that the image was made for a Jaina shrine of Pārśvanātha at Gulbarga when it was restored in the twelfth century after a period of persecution of the sect.

Of Ambikā there is a stone sculpture from Orissa (plate 324). Here she is shown seated at east on a double-lotus pedestal with her left leg doubled and the right pendent and resting on a decorated base. Her curly hair, arranged into a big bun at the back, is decorated with jewelled chains. She wears fine ear-ornaments, a necklace of four strands and with a central pendant and a diaphanous *sārī* secured with an elaborate girdle at the waist. The smiling countenance, full breasts, attenuated waist and broad hips characterize the feminine charm as conceived by Indian artists and poets. Of her two sons, one is shown in her left lap and the other near her right foot. Her *vāhana*, a couchant lion, is depicted in front. An image of Neminātha with a big halo behind his head is shown seated in *dhyāna-mudrā* under an umbrella. The deity is flanked by an attendant and a Vidyādhara. The image is very much stylized. Stylistically, it can be assigned to the late Eastern Gaṅga school, twelfth-thirteenth century.

B. N. SHARMA

MUSÉE GUIMET, PARIS

The earliest Jaina piece in Musée Guimet is the head of a Jina image carved in white-spotted red sandstone of the Mathurā region. The hair of the Jina is indicated by a line above the forehead, but there is no *ūrṇa*-dot. The ears and nose are broken and lips slightly injured. The almost round face with broad cheeks indicates a Kushan date.

From Orissa, of the eleventh century, is a stone nude image of Rṣabhanātha standing in *kāyotsarga*-pose with hands hanging along the sides (plate 325A). The deity wears an elaborate *jaṭā-mukuṭa* with locks arranged in

tiers, as is seen in an image of the same Jina in the British Museum, London.¹ His hair falls on the shoulders and lobes of the ear are elongated. There is a plain circular *prabhā* behind his head, and above it are shown a triple umbrella and the leaves of a banyan-tree, under which the Jina attained enlightenment. There is a miniature bull under the lotus-pedestal. The base in front shows a donor-couple on one side and *naivedya*-offerings on the other. The central figure is flanked by a flywhisk-bearer standing in devotional pose. Eight planets (Ketu missing) carrying their usual attributes are depicted on either side of the deity. The image can be assigned to the twelfth century. The figure is stiff and lacks delicacy.

A lintel of some Jaina images in the Musée Guimet shows in the upper central panel a Tirthaṅkara seated cross-legged in a niche, with palms resting on the lap. On either side of the main figure are executed two Tirthaṅkaras standing in *kāyotsarga*-pose. Below them are seated seven Tirthaṅkaras in meditation in a row. Two other Tirthaṅkaras in the same pose are shown within the niches flanking the group of the Jaina deities. On either side of the lintel, a warrior with a sword in hand is shown fighting with a *makara*—a motif common in the late medieval sculptures. The figures are crude and stylized and remind us of the Jaina bronzes executed in western India during the medieval period. Of Rajasthan provenance, the image, carved in sandstone, can be dated to about the thirteenth century.

An image of Mahāvīra seated in *dhyāna-mudrā* on a lion-throne is an important example for the study of Jaina art of the Deccan (plate 325B). The Tirthaṅkara is seated under a triple umbrella with the figure of a *caurī*-bearing attendant flanking his plain nimbus. His cognizance, lion, is depicted in front. On his right, Pārśvanātha stands in *kāyotsarga-mudrā* against the coils of a serpent with its hoods shown over Pārśvanātha's head. It is interesting to note that the figure to the left of Mahāvīra is of Bāhubali, a prince who later became an ascetic, with creepers entwining his body—a rare representation of the ascetic in a group.² The figures of Yakṣa and Yakṣī of Mahāvīra are shown seated on lotuses issuing from the sides of the pedestal. The base in front depicted a *dharma-cakra* and the Nava-grahas symbolically represented by dots. The back-frame in the centre shows hands beating a drum, a

¹ Shah, *op. cit.*, fig. 35.

² M. N. P. Tiwari, 'A note on the Bāhubali images from north India', *East and West*, XXIII, 3-4, pp. 347-53.

garland-holding Vidyādhara and a *kīrttimukha* in the centre above. The image can be of the Cālukya period, ninth-tenth century.¹

B. N. SHARMA

MUSEUM FÜR INDISCHE KUNST, BERLIN-DAHLEM

Dr Klaus Fischer of the Seminar of the Oriental Art-history, University of Bonn, has kindly brought to our notice the following outstanding Jaina sculptures in the Museum für indische Kunst, Berlin-Dahlem, and has also sent us their photographs, two of them reproduced here. He says that the photographs were sent to him by Professor H. Haertel, Director of the Museum, and the sculptures were partly described to him by Dr V. Moeller, Assistant Director.

(1) Red sandstone head of a Jina. Mathurā region. Early Kushan.*

(2) Bronze standing Jina under a decorated tree, in two parts. Findspot unrecorded. Plate 326A.

(3) Bronze standing Jina surrounded by seated Jinas, with inscription on socle. South India. Medieval. Plate 326B.

(4) Stone Mahāvīra in *kāyotsarga*, adoring and attending figures below and eight planets above. South India. Medieval.

(5) Stone Rṣabha in *kāyotsarga*, with attendant figures below and with four groups of three standing Tirthaṅkaras on either side. Palma, District Manbhum.* Medieval.

EDITOR

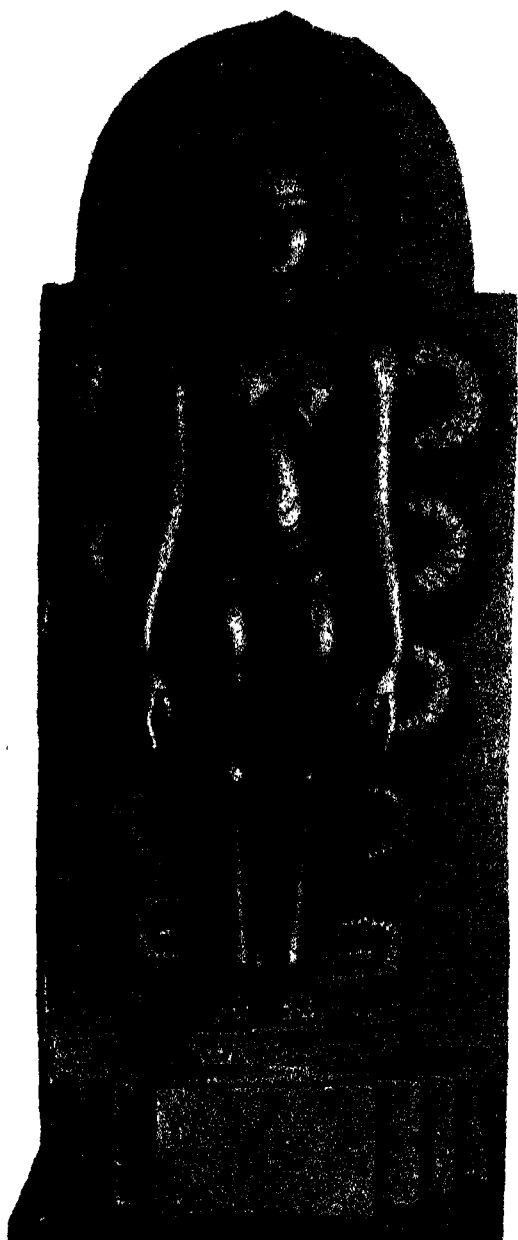
SOME JAINA BRONZES FROM AMERICAN COLLECTIONS

By and large the collection of Jaina images in American collections does not reveal the rich variety that may be seen in Indian collections. Nevertheless, there are a number of interesting and a few outstanding Jaina bronzes in America, and these will form the subject of discussion here.

[¹ This section on Musée Guimet is based on the information very kindly supplied to the Bharatiya Jnanpith and the Editor by Mademoiselle M. Deneck, Curator of Musée Guimet, and Madame Odette Viennot, formerly of the National Research Centre, Paris. The latter also obliged the Jnanpith by sending photographs of the Jaina pieces in the Museum.—Editor.]

* H. Haertel, *Indische Skulpturen*, Teil I, *Die Werke der frühindischen, klassischen und frühmittelalterlichen Zeit*, Berlin, 1960, p. 60, plate 19.

* For a Palma sculpture, see above, plate 158B.



A. Victoria and Albert Museum: Tirthaṅkara
Pārśvanātha (the Deccan)

B. Victoria and Albert Museum:
Tirthaṅkara Pārśvanātha (Gulbarga)





Victoria and Albert Museum: Yakṣī Ambikā (Orissa)

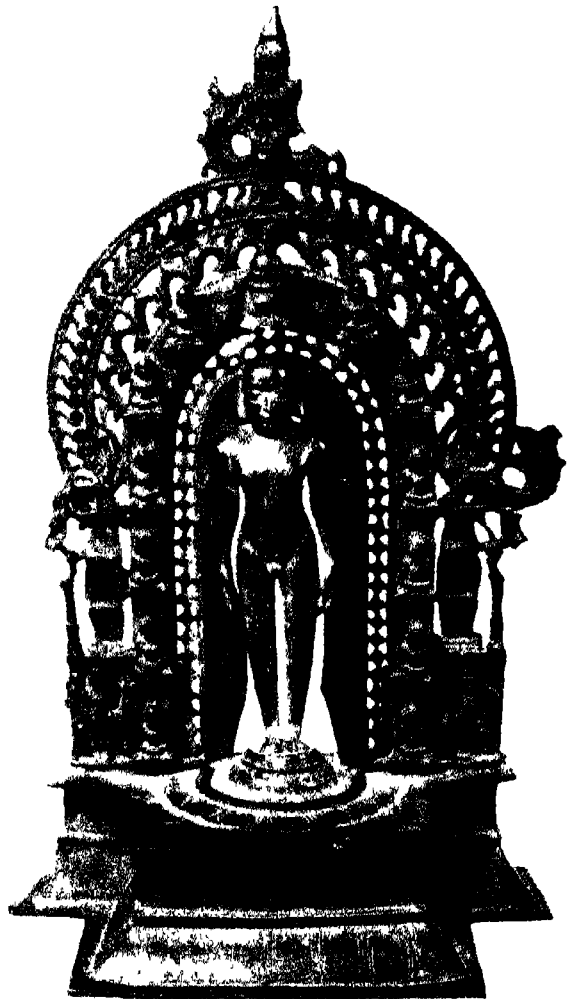


A. Musée Guimet: Tirthaṅkara
Ṛṣabhanātha (Orissa)

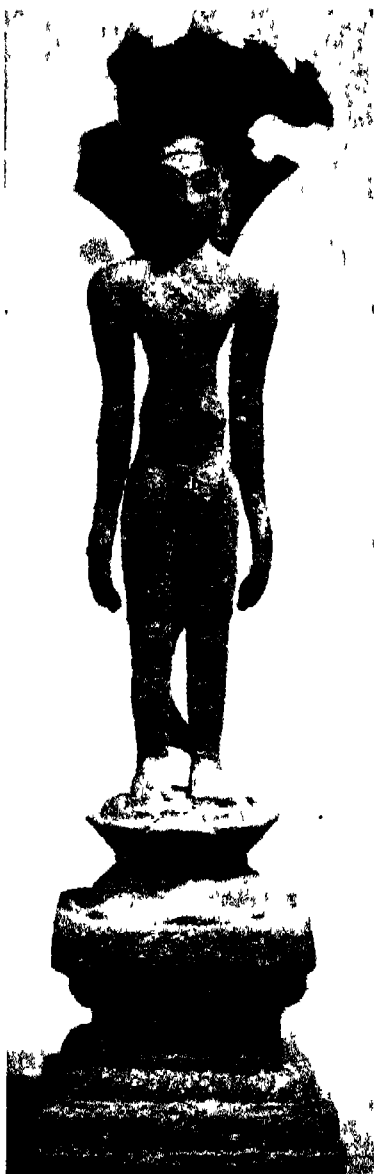


B. Musée Guimet: Tirthaṅkara
Mahāvīra (the Deccan)

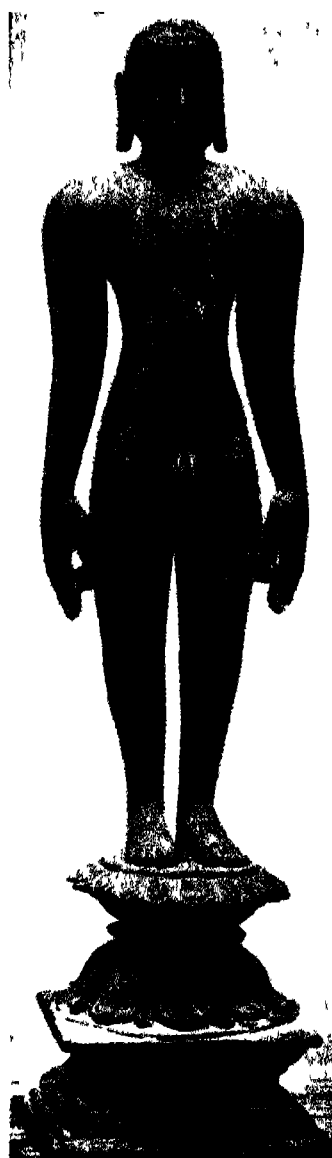
B. Museum für indische Kunst, Berlin-
Dahlem: a bronze Tirthaṅkara
(South India)



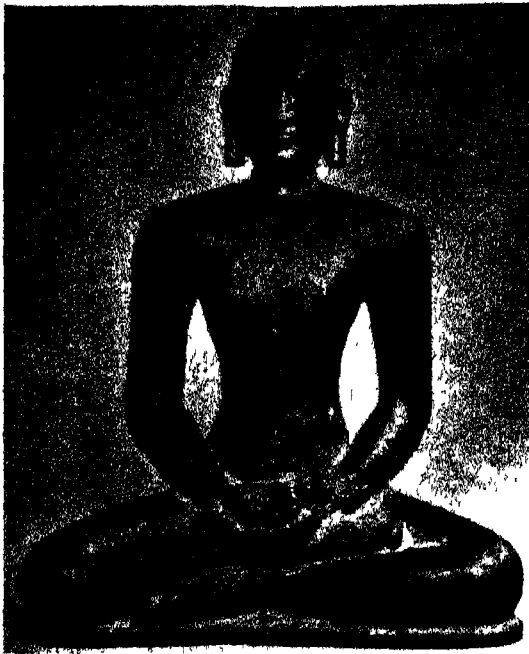
A. Museum für indische Kunst, Berlin-
Dahlem: a bronze Tirthaṅkara (provenance
unknown)



A. Private Collection, New York: bronze
Pārśvanātha (central India)



B. Private Collection, New York:
Tirthaṅkara Sambhavanātha (?) (Karnataka)

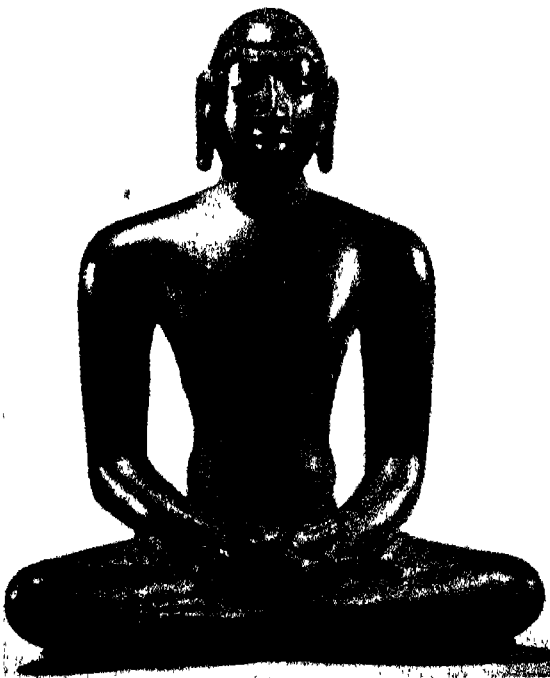
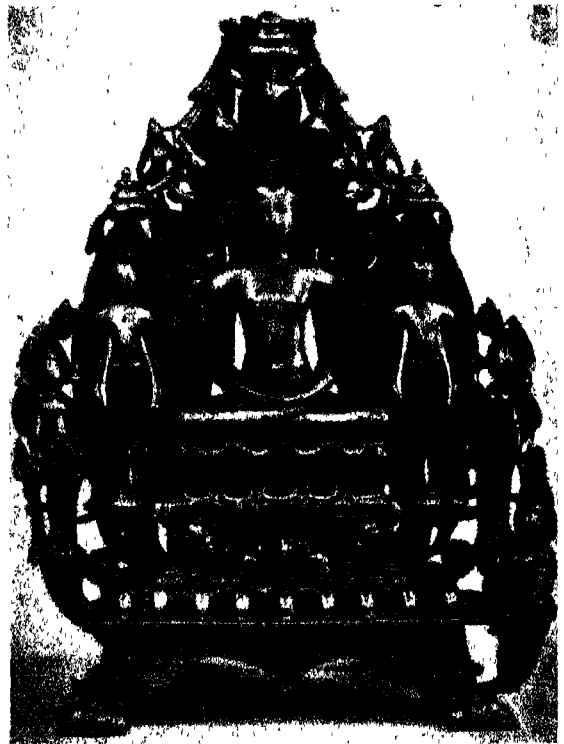


A. Los Angeles County Museum of Art
(Nasli and Alice Heeramanek Collection):
a bronze Tirthaṅkara (south India)



B. As above: a bronze Buddha (Nepal)

B. Los Angeles County Museum of Art
(gift of Mr and Mrs J.J. Klejman):
a bronze *tri-tīrthika* (Gujarat)



A. Atkins Museum (Nelson Fund, Nelson
Gallery): a Tirthankara (south India)



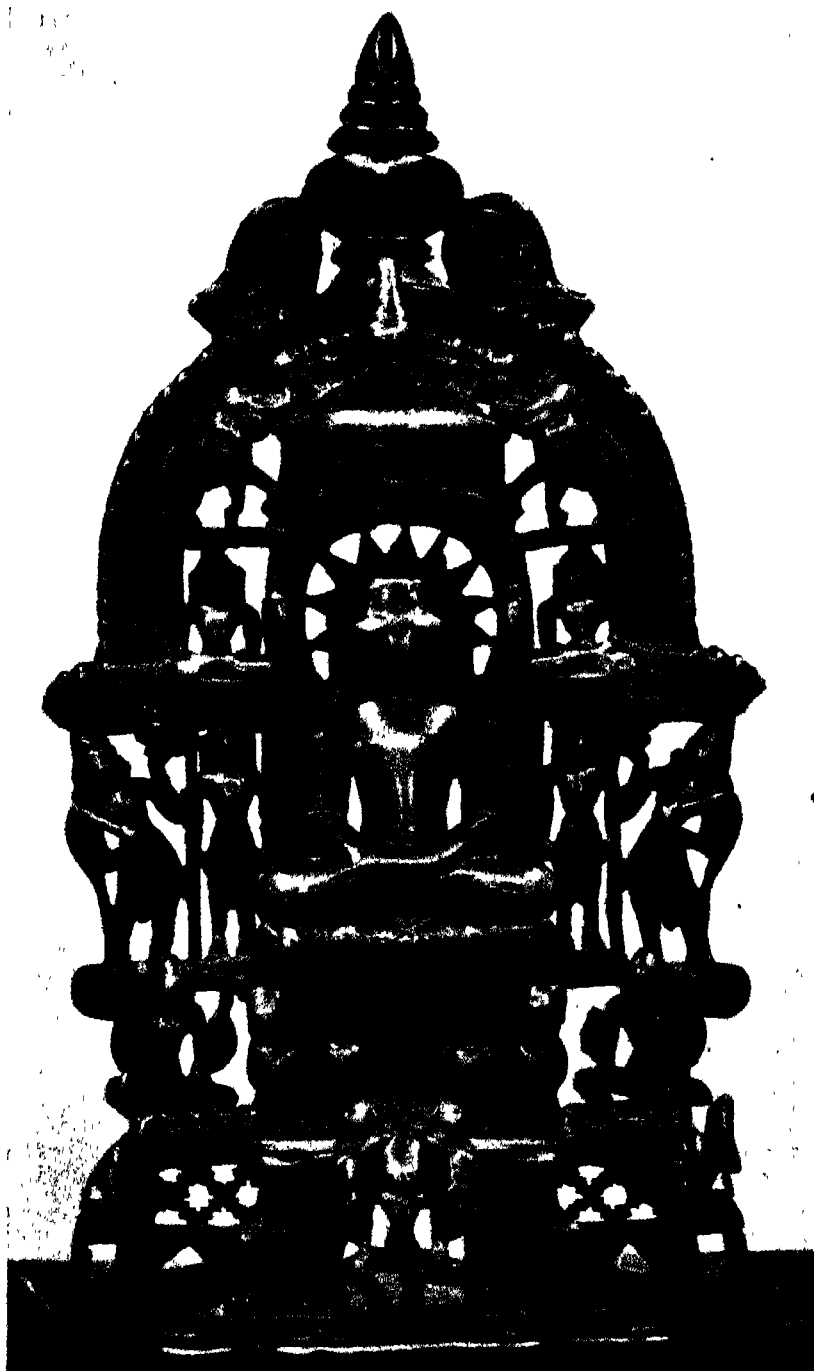
Same as plate 329A, detail



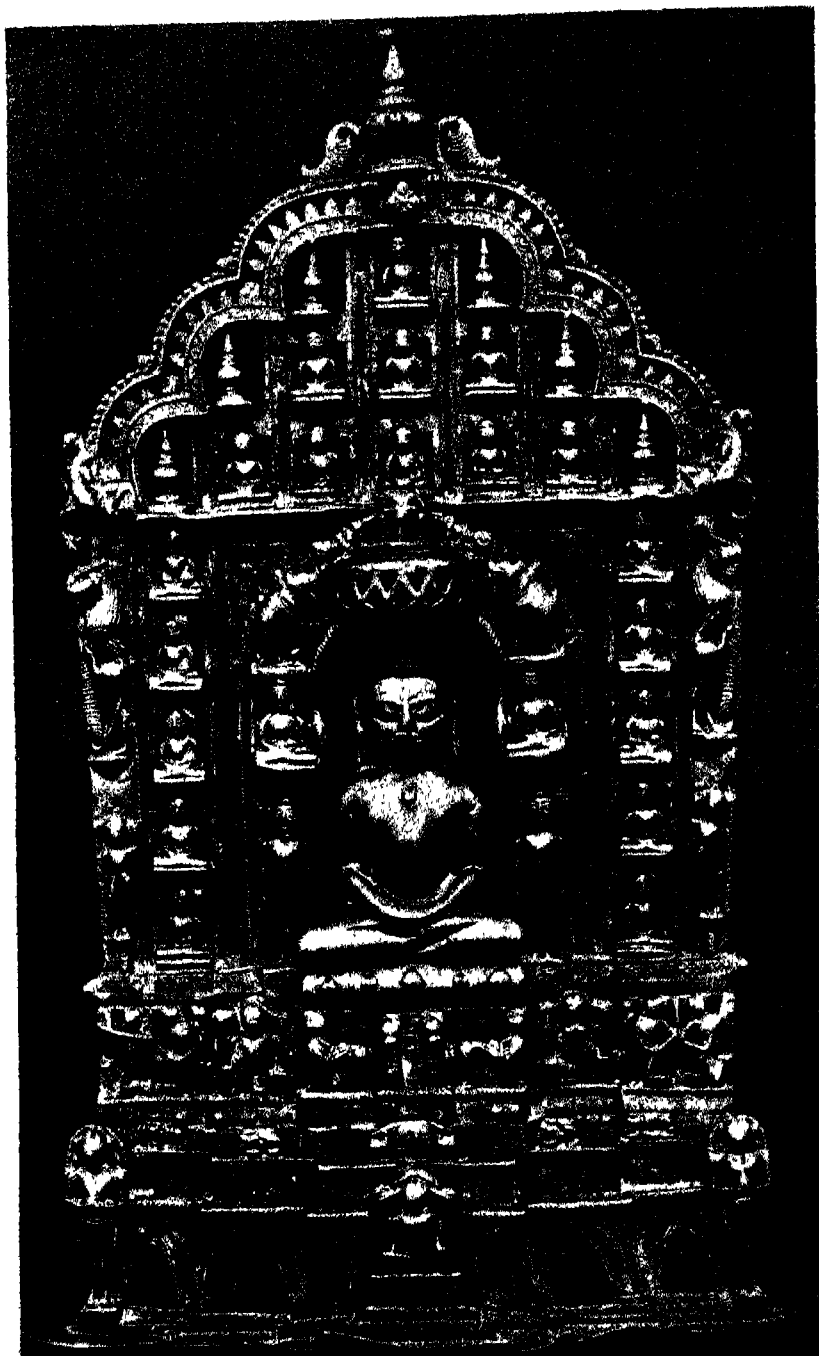
Seattle Art Museum (Eugene Fuller Memorial Collection) :
Yakṣa Dharaṇendra (the Deccan)



Paul F. Walter Collection, New York : a bronze *tri-tirthika* (the Deccan)



Los Angeles County Museum (gift of Paul E. Manheim):
pañca-tīrthika of Vimalanātha (west India)



Los Angeles County Museum of Art (gift of Paul E. Manheim):
caturvīṣati-paṭṭa of Śāntinātha (west India)

The earliest known Jaina bronze in an American collection represents the twenty-third Tirthankara, Pārśvanātha (plate 327A). Even if the historicity of Pārśvanātha could be substantiated, artistic depictions of him are certainly not portraits. Rather, such images reveal an idealized figure sheltered by the multiheaded serpent whose hoods form a canopy over his head. Very likely, this American bronze is of the sixth century, but it perpetuates a type of image that may have been stereotyped much earlier. There is a bronze figure of Pārśvanātha in the Prince of Wales Museum, Bombay, for which a third-fourth century B.C. date is claimed.¹ Whether or not we accept so early a date, the sculpture could certainly have served as a prototype for the bronze under discussion. And with astonishing tenacity the same basic type of figure continued to be used to represent a Tirthankara many centuries later (plate 327B). Indeed, the Jaina tradition has remained the most conservative of the Indian aesthetic traditions.

Perhaps the most handsome Jaina bronze to be found in an American collection today is that in the Los Angeles County Museum of Art (plate 328A). We are more certain of the date of this sculpture than we are of its exact place of origin. In the Heeramanek catalogue it has been suggested that the bronze is probably a work of the ninth century and was created possibly in Mysore.² That it is from south India seems incontestable, for it bears a marked relationship with early Coḷa bronzes. More specifically, the bronze may belong to the Pudukkottai region; its stylistic parallels may be seen in the seated Tirthankaras carved from the live rock at Sittanavasal.³

There is nothing unusual about the appearance of this south-Indian bronze, for it typifies a concept as old as the Indian civilization itself. It may well be regarded as a superb visual realization of a *yogin* both in his physical presence and in his spiritual essence. As is expected of Digambara Jaina figures, the ascetic is naked and sits impassively meditating in the classic *paryāṅkāśana*, a posture favoured particularly by *yogins*. Indeed, as the *Bhagavad-Gītā* tells us, 'the likeness of one such, who knows the boundless joy that lies beyond the senses as is grasped by intuition, and who swerves not from the truth, is that of a lamp in a windless place that does not flicker.'

¹ U.P. Shah, *Studies in Jaina Art*. Banaras, 1955, plate 1, fig. 3, pp. 8-9. [See above, chapter 8, and below, chapter 38.—Editor.]

² *The Arts of India and Nepal : The Nasli and Alice Heeramanek Collection*, Boston, 1966, pp. 92-93.

³ *Lalit Kala*, 9, 1961, plate XX, fig. 22.

Both the Buddhists and the Jainas employed the same stereotyped figure of an ascetic in their representations of a Buddha or of a Tirthaṅkara. This becomes quite evident when one compares an image of a meditating Buddha (plate 328B) with that of the Los Angeles Tirthaṅkara (plate 328A). Both are seated in almost identical postures and both reflect the inner calm appropriate for a true *yogin*. In both the forms are delineated as ideal mental constructs; but while the Buddhas's asceticism is tempered by sensuous grace, that of the Tirthaṅkara is unearthly in its severe expression.

The difference between the representations of a Buddha and a Tirthaṅkara typically reflects the doctrinaire difference between the two religions. To begin with, the Buddhists discouraged the representation of Buddha in human form. However, once the theory of the Buddha's transcendental nature became acceptable, it was easier to portray him in anthropomorphic form. But essentially, to his followers, Buddha remained a teacher who was easily approached and with whom one could enter into a direct and personal relationship. His image was regarded as a symbol of his presence by virtue of the concept of *tri-kāya*.¹

The Jaina Tirthaṅkara, however, has remained a far more detached figure. As Zimmer has stated, 'the Jaina saviors...dwelt in a supernal zone at the ceiling of the universe, beyond the reach of prayer; there is no possibility of their assistance descending from that high and luminous place to the clouded sphere of human effort. The Makers of the River-Crossing are beyond cosmic event as well as the problems of biography; they are transcendent, cleaned of temporality, omniscient, actionless and absolutely at peace.'²

It is against such a theological background that one must view the drastically simplified form of the Jaina Tirthaṅkaras. Whether the figures are shown seated or standing, they are purely products of the intellect rendered with mathematical exactitude and devoid of sensuous charm. Essentially the body remains that of a superman whose shoulders are as broad as those of a bull (*ṛṣa-skandha*), whose torso is comparable to that of a lion and whose chest expands from within, suggestive of his tremendous inner vitality. When he stands the Tirthaṅkara is a veritable embodiment of immovable strength

¹ As a result of the doctrine of *tri-kāya* Buddha is said to have three bodies : *dharma-kāya sambhoga-kāya* and *nirmāṇa-kāya*. It is the last *kāya* that is represented in art.

² H. Zimmer, *Philosophies of India*, New York, 1953, pp. 181-82.

and indestructible power, not unlike the tall and dignified *śāla* trees (*śāla-prāṇśū*). 'The image of the released one seems neither animate nor inanimate but pervaded by a strange and timeless calm.'¹ Indeed, the image of the Tirthaṅkara is visually and spiritually most moving when viewed in isolation, as in the Los Angeles example (plate 328A).

An appropriate companion piece to the Los Angeles Tirthaṅkara is a similar figure in the Nelson Gallery in Kansas City (plate 329A). Except for the differences in their facial shapes and in their physiognomical features, the two bronzes are almost identical and appear as if they were cast from the same mould. It seems that the eyes of the Kansas City figure no longer retain their original shape and the tip of the nose is slightly damaged. Nonetheless, both bronzes are definitely of the same period and may even be works of the same *atelier*.

If the Los Angeles and Kansas City bronzes reflect the ascetic simplicity and the noble elegance of the Jaina tradition, the elaborate shrine from Broach dedicated in the year 988 (plates 329B, 330), indicates the affluence and the luxurious taste of its merchant-donor. The central figure here represents Pārśvanātha, but except for the serpent-canopy, there is no perceptible iconographic difference between this figure and those of the two south-Indian Tirthaṅkaras. Sitting in serene contemplation on a lotus pedestal, whose petals are inset with agate chips, Pārśvanātha is accompanied by a host of other figures. He is immediately flanked by two other Tirthaṅkaras, thus making this a *tri-tīrthika* shrine. Both figures are framed by elaborate flame aureoles, and each stands on a separate lotus-pedestal in the *kāyotsarga*-posture. Beside each of them stands a goddess in graceful *tri-bhaṅga* displaying the sensuous charms of their abundantly endowed bodies. Very likely they represent Padmāvati and Sarasvatī. There is yet a fifth female figure seated with a child; she is Ambikā, the most popular of the Jaina goddesses. In addition, two flying Vidhyādharas appear on either side of the central canopy, bringing garlands for the Tirthaṅkara. The base of the throne displays two spirited lions and is further embellished with two deer which confront a wheel. This, of course, symbolizes the *dharma* and was also popular with the Buddhists.

More curious is the row of nine heads depicted across the front of the pedestal. These must represent the Nava-devatās of the Siddha-cakra, a popular symbol of the Jainas which reflects Tantric influences. The cult

¹ *Ibid.*, p. 211.

ritual of the Siddha-cakra is considered to be a late development of Jainism¹ and, if indeed, these nine heads do symbolize the Siddha-cakra or the Nava-devatās, it becomes evident that the ritual had some currency as early as the tenth century.

A gilt bronze of striking brilliance, this sculpture is remarkable both for its richness of texture and for its details. It is amazing how successfully the sculptor has harmoniously balanced the decorative elements and the figurative forms. Each figure is freed from its background and thereby retains its prominence as a modelled mass. The ornamentation and the inlaying create a rich and varied surface-texture, but in no way do these decorative techniques overwhelm the figures. The simplified forms of the Tirthaṅkaras offer a striking contrast to their exuberant surroundings. Indeed, this sumptuous setting only accentuates the detachment of the Tirthaṅkaras who exude the effulgence of gold, but remain untouched by its glitter.

A somewhat earlier bronze of exceptional quality, although not as sumptuous as the Los Angeles Pārśvanātha, is the well-known example in the Seattle Art Museum (plate 331). It shows a richly-bejewelled male figure seated in *sattva-paryāṅkāśana* on a lotus which rests on a tiered pedestal. The right hand of the figure is broken, but the left holds a *vīja-pūraka*. A multiheaded serpent-canopy serves as a halo as seen in images of Pārśvanātha. The figure itself is framed by pilasters surmounted by capitals; from these springs an ornate arch, the apex of which terminates in a striking *kīrttimukha*.

Some years ago Douglas-Barrett made the very plausible suggestion that this image may represent Dharaṇendra, the attendant Yakṣa of Pārśvanātha.² The process of elaboration of the Jaina pantheon followed the same principle as that of both the Buddhists and the Brāhmaṇists. Each principal deity, or for that matter each individual Tirthaṅkara, was provided with a female and at least one Yakṣa attendant. In the Los Angeles Pārśvanātha shrine (plate 329B) we have already encountered two female attendants of the Tirthaṅkara. That the figure of the Seattle bronze must be related to Pārśvanātha is evident from the additional serpent-canopy, which is a distinctive emblem of Pārśvanātha. Moreover, Jaina Yakṣas are definitely known to hold a *vīja-pūraka* in a similar fashion.³

As to the provenance of this bronze, Barrett's suggestion of the Deccan seems also plausible. But one cannot altogether rule out the possibility of this

¹ Shah, *op. cit.*, pp. 97-103.

² D. Barrett, 'A group of bronzes from the Deccan', *Lalit Kalā*, 3-4, 1956-57, pp. 44-45.

³ Shah, *op. cit.*, plates XV, fig. 40, XVII, fig. 47.

bronze being from the Akota area, for its face is not unlike that of the beautiful *Jivantasvāmin* from Akota.¹ The crowns of both of these figures are definitely of the same type, although that of *Jivantasvāmin* is far more elaborately adorned. Whatever the provenance of this bronze, it does remain a rare, if not unique, representation of a Jaina *Yakṣa* attendant.

It has already been pointed out that the Los Angeles *Pārśvanātha* shrine (plate 329B) is of the *tri-tīrthika* variety. Another such image is now in the Paul Walter Collection (plate 332). Here also three *Tīrthaṅkaras* are represented together although all the three are standing. Except for the inlaid *śrīvatsa*-mark on each of their chests, these figures are completely naked. The stiffness of their postures and their column-like appearance are somewhat relieved by the sinuous animal-forms on the throne-back and by the more animated attendant figures. From the inscription on the back the bronze may be dated to A.D. 1020.

Further elaborations, purely of an iconographic nature, may be made with regard to two other bronzes from the Los Angeles collection. In one of these (plate 333) five *Tīrthaṅkaras* are grouped together and such shrines are known as *pañca-tīrthika*. Yet in the other (plate 334) all the twenty-four *Tīrthaṅkaras* are arranged in a strictly geometrical composition. In the *pañca-tīrthika* shrine of A.D. 1430, the central figure is that of *Vimalanātha*, while in the other the central figure represents *Śāntinātha*.² It is evident, therefore, that the same idealized, stereotyped figure was employed not only to represent the different *Tīrthaṅkaras*, but was also persisted with for almost two millennia.

In general, it may be concluded that while a proclivity towards abstraction has always remained basic to the Jaina aesthetic tradition, the bronzes produced after the twelfth century reveal a stronger predilection for geometrical formalism. A severely linear arrangement with an emphasis on strict symmetry characterizes the overall composition of these bronzes. No longer do the figures reflect the mellifluous contours of the earlier forms; rather, they display an increasing tendency towards angularization.

In the final analysis what impresses us is not the fact that there are similarities between these bronzes, but the fact that they are so different from

¹ S. Kramrisch, *The Art of India*, London, 1965, fig. 56. [Above, plate 68B.—Editor.]

² It may be pointed out that the inscription at the back refers to this image as *caturvīṅśati-paṭṭa*.

one another. Despite the persistence of certain basic formulae, it is remarkable how each bronze remains the creation of an individual artist, even if he was constrained to work within the limitations of both style and iconography.

PRATAPADITYA PAL



CHAPTER 38
MUSEUMS IN INDIA
NATIONAL MUSEUM, NEW DELHI

STONE SCULPTURES

THE RICH COLLECTION OF JAINA SCULPTURES IN THE NATIONAL MUSEUM covers almost all parts of the country. With the exception of an *āyāga-paṭa*, which is datable to the Kushan period, all the sculptures belong to the medieval period.

Uttar Pradesh

ĀYĀGA-PAṬA (J. 249¹; height 63 cm.): The earliest phase is represented by an *āyāga-paṭa* which shows a Jina seated in *dhyāna-mudrā* with a *chatra* above head in the central niche of the four composite *tilaka-ratnas*. The panel above the Jina head shows a pair of fish, a heavenly car, a *śrīvatsa*-mark and a powder-box. The corresponding panel on the lower side shows a *tilaka-ratna*, a full-blown lotus, *vaijayantī* and a *maṅgala-kalaśa*. On either side of the votive tablet occurs a pillar surmounted by *dharma-cakra* and an elephant-capital. An inscription, anterior to the date of Kaniṣka, is carved on the plaque.

PĀRŚVANĀTHA (59·202; height 1 m.): An image of Pārśvanātha shows him standing in *kāyotsarga*-pose against the coils of a serpent, which is providing shade to him with its seven hoods. Nāgīs are depicted on both sides of the Jina figure in a reverential attitude. The deity bears a *śrīvatsa*-mark on the chest. The image is a product of the Gāhaḍavāla period, twelfth century. Plate 336A.

Rajasthan

PĀRŚVANĀTHA (62·434; height 30 cm.): An image of Pārśvanātha shows him seated on a cushioned seat, placed on a *śimhāsana* under a canopy of seven hoods of a serpent. Above, on either side of his head, appear divine musicians and Tirthaṅkaras standing in *kāyotsarga*-pose. Pārśvanātha is flanked by Yakṣa Dharaṇendra holding cobra in his hand and Yakṣī Ambikā

¹ This and the following such numbers indicate the accession-number of the Museum.

with a bunch of mangoes in her right hand. The image is carved out in buff sandstone and is datable to the Pratihāra period. Plate 335.

NEMINĀTHA (69:132; height 1·18 m.): From among two images of Muni-suvrata and Neminātha, unearthed some years ago at Narhad near Pilani in Rajasthan, the latter was acquired by the National Museum. The image is in *kāyotsarga*-pose and shows *caurī*-bearing attendants standing near his feet on either side. The deity wears a *śrīvatsa*-mark of four lotus-petals on his chest. He wears a transparent *dhotī*. A conch, the cognizance of the Tirthaṅkara, is carved on the base in front. The image is made of *kasauṭī*-stone, on which gold is tested. It is an excellent example of the Cāhamāna school, twelfth century. Plate 336B.

SARASVATĪ (1/6-278; height 1·48 m.): A white marble image of Sarasvati, originally from Pallu, Bikaner, shows the goddess standing gracefully in *tri-bhanga* pose on a full-blown lotus and holding in her various hands a rosary, a white lotus, a palm-leaf manuscript tied with a silken string and a water-vessel. She wears an elaborate tiara and other ornaments, a diaphanous *sārī* secured with an elaborate girdle, with its pearled tassels and festoons falling on her thighs. On either side she is flanked by female attendants playing on *vīṇa* held in their hands. Behind the head, near the lotus-halo, appears the miniature image of a Tirthaṅkara. The donor and his wife appear on the pedestal on the left and the right sides. A swan, the *vāhana* of the Devī, appears on the pedestal in front. The image represents the high watermark of Cāhamāna art of the twelfth century. Plate 337.

Madhya Pradesh

NEMINĀTHA (73·23; height 69·5 cm.): An image of Neminātha stands in *kāyotsarga*-pose on a rectangular pedestal. His hair is arranged in small ringlets and he bears a *śrīvatsa*-mark on his chest. A conch, the cognizance of the Tirthaṅkara, is carved on the pedestal. The image resembles the Khajuraho sculptures and can be stylistically assigned to Candella school of art, though it lacks the usual finish.

Gujarat

A TIRTHAṅKARA (50·277; height 54·4 cm.): A marble image of an unidentified Tirthaṅkara from Ladol, District Mehsana, shows him standing in *kāyotsarga*-pose. He wears a *dhotī*, which proves that the image was made for the worship by the Śvetāmbara Jains. A *caurī*-bearer is shown on the right and

a *makara-sārdūla* above it. The image is datable to the Caulukya period (twelfth century).

East India

RṢABHANĀTHA (60·1479; height 52 cm.): An image of Rṣabhanātha shows him standing in *kāyotsarga*-pose. He wears a *jaṭā-mukuṭa* and is flanked by an attendant and a flying Gandharva on either side. The image, hailing from Bihar, is carved in black basalt and is datable to the eleventh century. Plate 338A.

A PAÑCA-TĪRTHIKA (60·594; height 50 cm.): Another contemporary image in black basalt from the same region shows a *pañca-tīrthika* of Tirthaṅkara Candraprabha standing in *kāyotsarga*-pose. His cognizance, a crescent-moon, is carved on the pedestal in front.

AMBIKĀ (63·940; height 67 cm.): The Yakṣī of Neminātha is shown here standing under a mango-tree on a lotus-seat. In her right hand she holds a bunch of mangoes, while a child holds the forefinger of her left hand. Her other son is standing near her right leg. The goddess wears a tiara, necklace, armlets, bracelets, sacred thread and the lower garments. Two dancing figures are shown on her either side. An image of Jina, with two lotus-flowers, is carved above the head of the deity. Her *vāhana*, the lion, is carved on the base in front. The image of the Devī is a product of Pāla artists from Bihar. Plate 338B.

PARENTS OF JINA (60·1204; height 46 cm.): This Pāla image, of the tenth century, shows the parents of the Jina, seated at ease under a tree. A monkey is shown on one of the branches of the tree. The female figure is holding a child in her lap. They wear crown and other ornaments which are characteristic of the Pāla school. Seven devotees with folded hands are shown on the base in front. Two *ganadharas* appear on either side of the tree. Another beautiful specimen depicting the same theme (60·153; height 36 cm.) comes from Bengal. The image shows the couple seated in the same manner. Both the male and the female figures hold a child each in their laps. The couple wear jewellery and transparent lower garments found usually in the sculptures of Bengal. Two figures are depicted on the tree and five figures are carved on the base in front. The shape of the image is oblong and pointed at the top and suggests an eleventh-century date. Plate 339A.

RṢABHANĀTHA (74·65; height 57 cm.): This image, from Orissa, shows the Jina seated in *dhyāna-mudrā* over a block of pedestal. He has elaborate *jaṭā-mukuṭa* and curly locks of hair falling on both sides. A full-blown lotus is

carved on either side of the deity. The sculpture is datable to the twelfth century.

A TIRTHAṆKARA (74·87; height 48 cm.): This excellent sculpture of the Orissa school depicts an image of Tirthaṅkara, which is broken below the waist. He is standing in *kāyotsarga*-pose, under a triple umbrella against a trefoil arch, decorated with floral designs. His hair is arranged in small ringlets, forming a protuberance over his head. The deity is flanked by flying Gandharvas, musicians and Nava-grahas. The image is datable to the twelfth century.

The Deccan

RṢABHANĀTHA (1353; height 91·5 cm.): This sculpture, carved out in black stone, depicts him seated in *dhyāna-mudrā*. His curly locks of hair are falling on the shoulders and he wears a close fitting *antariya*. Coming from Warangal, it is datable to the tenth century.

ARCHITECTURAL SLAB (58·9/1; height 89 cm.): Tapering at the top, it depicts a *sahasra-kūṣa*, consisting of a pavilion, surmounted by diminishing tiers and an *āmalaka*. The pavilions on all the four sides each show a Tirthaṅkara, standing in *kāyotsarga*-pose. Above this occur horizontal panels showing four, three and one Tirthaṅkaras seated in *dhyāna-mudrā* on all the four sides. The slab is inscribed and is carved in dark-grey stone. It is datable to the Cālukya period, tenth century.

A TIRTHAṆKARA: This image (59·153/146, height 1·59 m.) shows a halo around the Tirthaṅkara, who is seated in *dhyāna-mudrā* on a *śirṅhāsana*. The *śrīvatsa*-symbol occurs on the right side of the chest of the deity. The *prabhā-maṇḍala* behind the deity is carved with *caurī*-bearing attendants standing under a spiral arch and *makara*-head above rampant lions on either side of the Tirthaṅkara. The image is datable to the Vijayanagara period, fifteenth century. Plate 339B.

South India

TIRTHAṆKARAS: An image (59·153/173; height 2·19 m.) shows Pārśvanātha standing in *kāyotsarga*-pose against the coils of a serpent, which provides shade with its hoods. Above the head of the Tirthaṅkara are carved five concentric semicircular bands and floral carvings. The image is datable to the Coḷa period. Plate 340A, tenth century. An image (59·153/2; height 1·38 m.), of the same period, shows a Tirthaṅkara seated on a cushioned throne, the

prabhā-maṇḍala of which is decorated with a *makara*-head. On either side of the throne appears a rampant leogryph with a rider. There is a semicircular halo round his head, issuing from the mouth of the floriated *makara*. The deity is flanked by a *caurī*-bearer on either side, standing under the foliage and adorned with *karaṇḍa-mukūṭa*. A *Supārśvanātha* is shown in an image (59·158/177; height 1·19 m.) as standing in *kāyotsarga* under the canopy of five hoods of a serpent coiled up behind him. The *śrīvatsa*-mark is carved above the right nipple and a conch is depicted above the right shoulder of the Tirthaṅkara. The image is datable to the early Coṭa phase, tenth century. Plate 340B. Another contemporary sculpture (59·153/321; height 35 cm.) shows a haloed Tirthaṅkara seated in *dhyāna-mudrā*. He is flanked by attendants standing on either side.

H.K. CHATURVEDI

METAL SCULPTURES

The National Museum possesses a fine collection of Jaina bronzes. Most of them, from western India, are quite late and stereotyped and show a Tirthaṅkara seated cross-legged in *dhyāna-mudrā* on a lion-throne mounted on a rectangular base. The Tirthaṅkaras are generally shaded by a triple umbrella crowned by a divine minstrel with an elephant on either side. In some images the figures are surrounded by a *makara-toraṇa* supported by two standing attendant figures. The decorated arch is crowned by a *pūrṇa-ghaṭa* with festoons and has a beaded moulding on the border. The pedestal in front has Nava-grahas, two deer flanking the *cakra* and a seated devotee at either extreme. The images are made of brass or copper and in some cases the eyes, *śrīvatsa*-mark and the seat in front are inlaid with silver. They are sometimes dated and bear dedicatory inscriptions.

ṚṢABHANĀTHA (70·42): Seated in *dhyāna-mudrā* on a *siṃhāsana*, he has his hair dressed upwards with the side-locks flowing on the shoulders. He has long ears and bears a *śrīvatsa*-mark on the chest and is flanked by a standing Tirthaṅkara and an attendant. Garland-holding Vidyādhara, elephant-riders and the drum-beaters to announce *kaivalya* of the master are shown at the top. The bovine-headed Yakṣa Gomukha and Yakṣī Cakreśvari riding on mount Garuḍa are depicted on either side of the lion-throne. A couchant bull, the cognizance of the Tirthaṅkara, is shown in the front. The typical haloes behind the heads, the schematic folds in the lower garments of the attendants and the modelling of the figures suggest it to be a product of the Cedi art of

the eleventh century. The pedestal of the image bears a dedicatory inscription dated *saṃvat* 1114. Plate 341.

AJITANĀTHA (48·4/19): He is seated in meditation on a cushioned lion-throne mounted on a terraced pedestal and with a rayed halo behind the head. He is shaded by a triple umbrella with an elephant on its either side. The deity is flanked by two seated and two standing Tirthaṅkaras and an attendant on either side. Yakṣa Mahāyakṣa and Yakṣī Ajitabalā are shown on the pedestal, and an elephant, the emblem of the deity, is depicted on the front. The nine planets and two devotees are also shown. The figures are surrounded by a *makara-toraṇa* having a beaded border and crowned by a *pūrṇa-ghaṭa*. The inscription on the back of the image is dated *saṃvat* 1471.

SAMBHAVANĀTHA (48·4/26): A *caubīsī* has Sambhavanātha seated in the centre with figures of two standing and twenty-one *dhyāni*-Tirthaṅkaras all around. Trimukha and Duritāri-devī, the attendant Yakṣa and Yakṣī, are shown on either side of the pedestal. A horse, the emblem of Sambhavanātha, is depicted between the lions. The back support has a rampant lion on either side and is surrounded by a trefoil *makara-toraṇa*. The inscription, dated *saṃvat* 1507, on the back of the image mentions the names of its donors along with their preceptors.

ABHINANDANA (48·4/58): Seated cross-legged on a cushioned lion-throne, mounted on a rectangular pedestal, the Jina has his eyes, *śrīvatsa*-mark and seat in front inlaid with silver and copper. He has a rayed halo around the head. He is shaded by a triple umbrella, crowned by a divine minstrel, with an elephant on either side. He is flanked by two seated and two standing Tirthaṅkaras and Gandharvas. The *siṃhāsana*, also supported by two elephants, shows a monkey, the cognizance of Abhinandana, on an inlaid panel. The *siṃhāsana* is flanked by the Yakṣa Iśvara and his consort Kālī. On the pedestal in front are shown the Nava-grahas, two deer flanking the *cakra*, a standing devotee with hands joined in adoration at either extreme, and a seated female figure enclosed in a niche, besides four cut-out arches. The figures are surrounded by a *makara-toraṇa* supported by two standing *caurī*-bearers. The arch is crowned by a *pūrṇa-ghaṭa* with festoons and has a beaded border and cut-out floral and petal decoration. The inscription engraved on the back of the image is dated *saṃvat* 1610.

SUMATINĀTHA (48·4/44): The Jina, seated in *dhyāna-mudrā*, has his eyes, *śrīvatsa*-mark, breast-nipples and seat in front are inlaid with silver and copper. He has a rayed halo behind his head. He is flanked by two seated and two standing Tirthaṅkaras. On either side of the *siṃhāsana* are seated attendants

Yakṣa Tumburu and Yakṣī Mahākālī. Between the lions is shown his cognizance, a goose. The pedestal in front has four cut-out arches, Nava-grahas, the deer flanking the *cakra* and a seated devotee at either extreme. The figure is surrounded by a *makara-toraṇa* supported by two standing figures. The back of the image bears an inscription dated *samvat* 1532.

PADMAPRABHA (48·4/18): Seated on a cushioned lion-throne, mounted on a pedestal having a triangular design in front, the Jina has his eyes and *śrīvatsa*-mark inlaid with silver. He has a rayed halo behind the head. He is shaded by a triple umbrella flanked by elephants and celestial beings. Kusuma and Śyāmā, the attendant spirits, are shown on the pedestal. A (red) lotus, the cognizance of the Jina, is depicted between the lions. The back bears an inscription of *samvat* 1423.

SUPĀRŚVANĀTHA (60·8/36): Seated cross-legged on a cushioned pedestal with hands placed in the lap in *dhyāna-mudrā*, he is shaded by a canopy of nine serpent-hoods. The features are rubbed off. The pedestal-inscription is of Bhāva-*samvatsara* 1256.

CANDRAPRABHA (48·4/55): The Jina is seated in *dhyāna-mudrā* on a lion-throne, mounted on a pedestal, having four cut-out arches in front. The details are rubbed out. The *śrīvatsa*-mark and the seat in front are inlaid with silver. A rayed halo is around the head. He is flanked by two seated and two standing Tirthaṅkaras. The lion-throne is flanked by Yakṣa Vijaya and Yakṣī Bhṛkuṭī. In front of the pedestal is marked a crescent-moon, the Jina's cognizance. Nava-grahas and devotees are also depicted as in other images of this period. An elaborate *makara-toraṇa* surrounds the figures. The inscription incised on the back of the image is of *samvat* 1612.

ŚĪTALANĀTHA (48·4/46): The Jina is seated in *dhyāna-mudrā* on a lion-throne. His eyes, *śrīvatsa*-mark and the seat in front are inlaid with silver and copper. He has a rayed halo around the head. Between the lions is depicted the *śrīvatsa*, which is his cognizance. The *siṃhāsana* is flanked by Yakṣa Brahmā and Yakṣī Aśokā. On the pedestal are depicted the Nava-grahas, two deer flanking the *cakra* and a seated devotee at either extreme. The *makara-toraṇa* arch is crowned with a *pūrṇa-ghaṭa* with festoons and has a beaded moulding on the border. The inscription on the back of the image is dated *samvat* 1542.

VIMALANĀTHA (48·4/25): Seated on a lion-throne under a four-tiered umbrella surmounted by a divine minstrel and flanked by a pair of elephants, he has eyes, the *śrīvatsa*-mark, the seat in front, etc., are inlaid with silver.

the Tirthaṅkaras stand on his either side in *kāyotsarga*-pose. A boar, the emblem of the Jina, the Nava-grahas and a *cakra* flanked by two deer are depicted in the front. The inscription on its back records that it was installed in *sarhvat* 1502.

ANANTANĀTHA (48·4/52): Seated in *dhyāna-mudrā* under a triple umbrella with an elephant on either side on a lion-throne, the eyes, *śrīvatsa*-mark, etc., of the Jina are inlaid with silver and copper. A rayed halo is around the head. Yakṣa Pātāla and Yakṣī Anantamati flank the *siṃhāsana*. Nava-grahas, etc., are depicted on the pedestal in front. A *makara-toraṇa* surrounds the figure. The inscription on the back of the image gives the name of the image, its donor and date as 1507.

DHARMANĀTHA (48·4/50): The Jina is seated in meditation on a lion-throne with eyes, *śrīvatsa*-mark, etc., inlaid with silver and copper. He has a rayed halo around the head. He is flanked by two Tirthaṅkaras in *dhyāna-mudrā* and two in *kāyotsarga*-pose. Between the lions on an inlaid panel is depicted the *vajra* (thunderbolt), his emblem. The Yakṣa and Yakṣī shown as serving him are Kinnara and Kandarpā. Nava-grahas and two deer with a *cakra*, etc., are depicted in the front. The other features are similar to those as shown in other figures. The inscription on the image is of *sarhvat* 1572.

ŚĀNTINĀTHA (48·4/40): Seated in *dhyāna-mudrā* on a lion-throne, the Jina has his eyes, *śrīvatsa*-mark, etc., inlaid with silver and copper. On either side, in a rectangular niche is a seated Tirthaṅkara, below which is another standing one. The *siṃhāsana* is flanked by seated Yakṣa and Yakṣī figures while the Nava-grahas and two deer flanking the *cakra* are depicted in front. Between the lions in front of the throne is a deer, the Jina's emblem. The inscription at the back of the image is dated *sarhvat* 1524.

KUNTHUNĀTHA (48·4/24): The Jina is seated in *dhyāna-mudrā* on a lion-throne mounted on a pedestal under a triple umbrella which is flanked by two elephants. His eyes, the *śrīvatsa*-mark and the seat in front are inlaid with silver. Another Tirthaṅkara with an attendant stands on his either side. A goat, his emblem, is shown in the front. The throne has the figures of a Yakṣa couple Gandharva and Balā. The frame has a beaded border and triangular design. The back bears a dated inscription of *sarhvat* 1507.

MALLINĀTHA (47·109/170): Seated cross-legged in *dhyāna-mudrā* on a lion-throne placed on a terraced pedestal, the Jina has elongated ears and an *uṣṇīṣa* on the head, over which is a triple umbrella, with a perforated design, flanked on either side by an elephant and surmounted by a divine minstrel blowing the



National Museum : Tirthaṅkara Pārśvanātha (Rajasthan)



A National Museum. Tirthankara Pārśvanātha
(Uttar Pradesh)

B. National Museum : Tirthankara Neminātha
(Narhad)





National Museum : Sarasvatī (Pallu)



A. National Museum: Tirthaṅkara
Rṣabhanātha (Bihar)

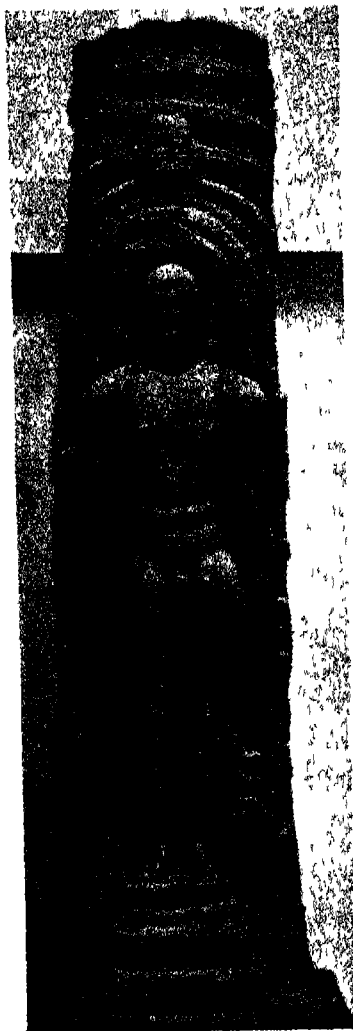


B. National Museum : Yakṣi
Ambikā (Bihar)

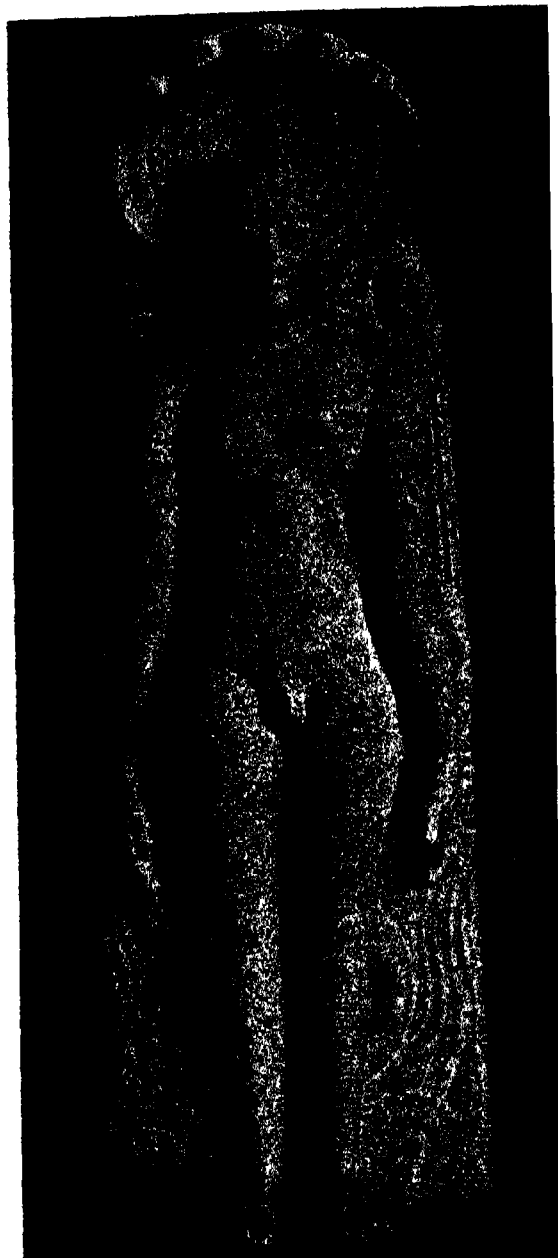
B. National Museum : a Tirthaṅkara
(the Deccan)



A. National Museum : parents of
Tirthaṅkara (West Bengal)



A. National Museum : Tirthaṅkara
Pārśvanātha (south India)



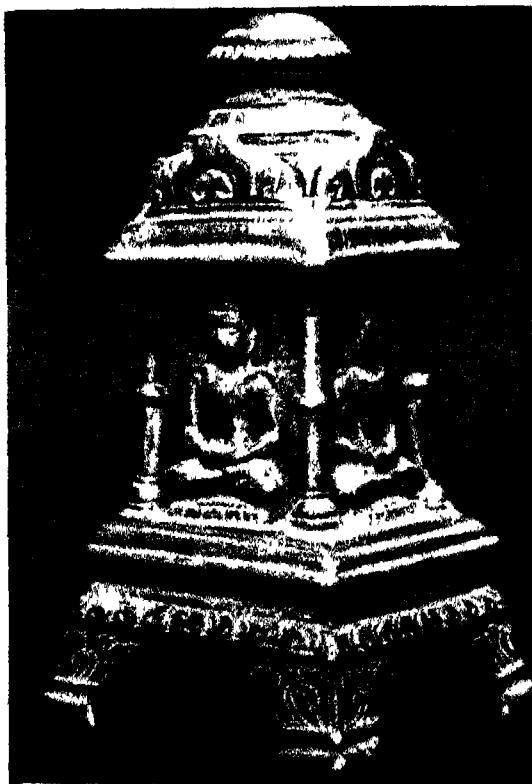
B. National Museum : Tirthaṅkara
Suprāśvanātha (south India)



National Museum: metal Tirthaṅkara Rṣabhanātha (Madhya Pradesh)

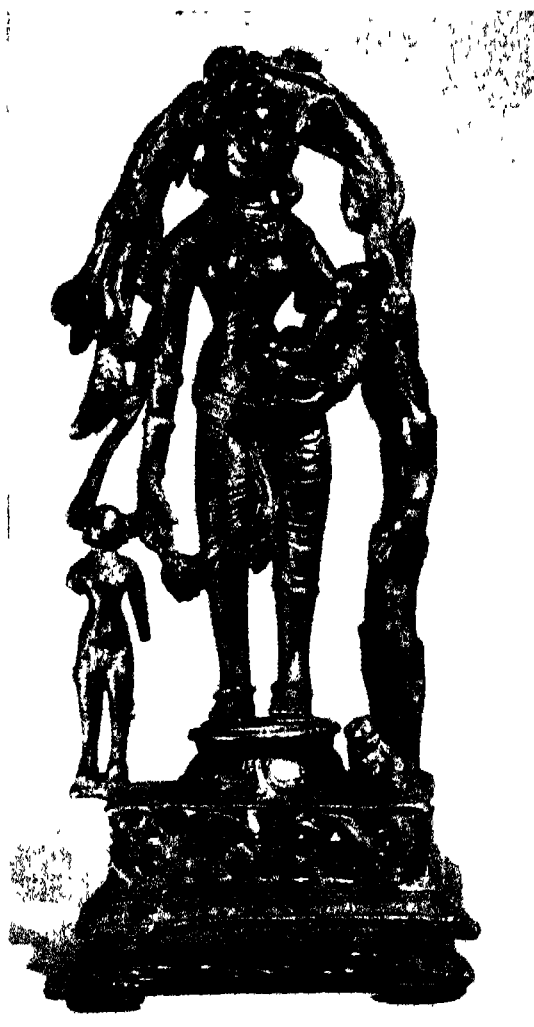
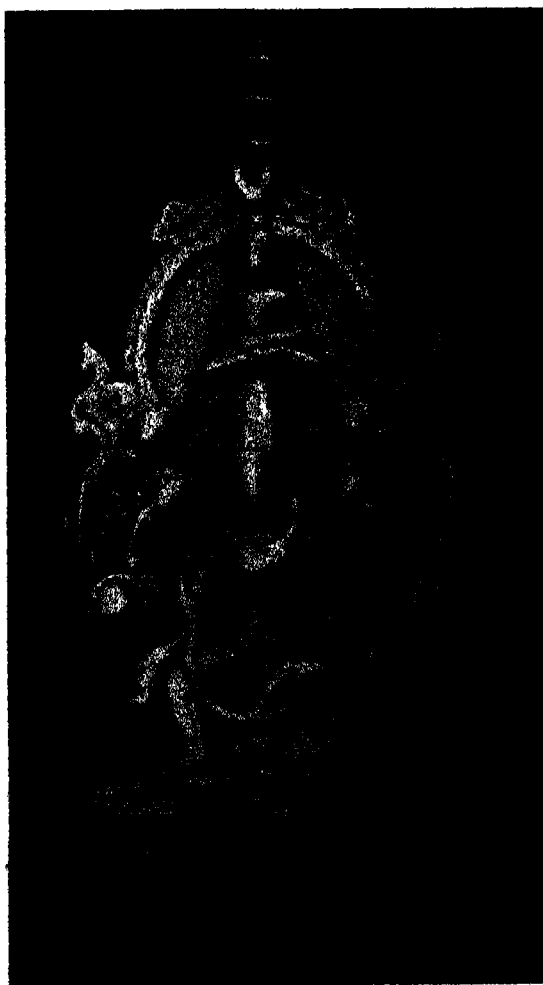


A. National Museum : a metal Tirthankara
(Karnataka)



B. National Museum : a metal
caumukha (Rajasthan)

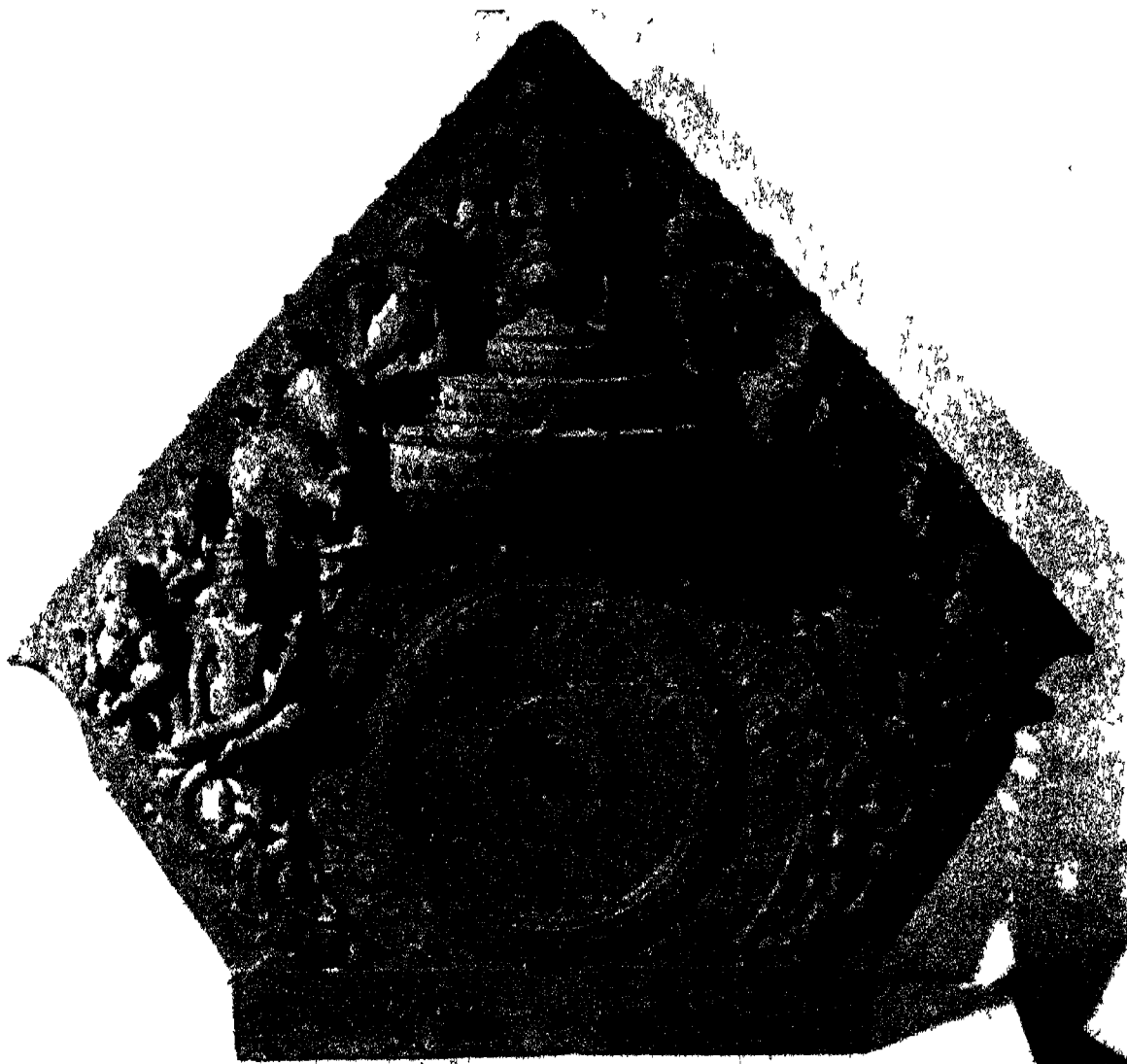
B. National Museum : a metal
Ambikā (east India)



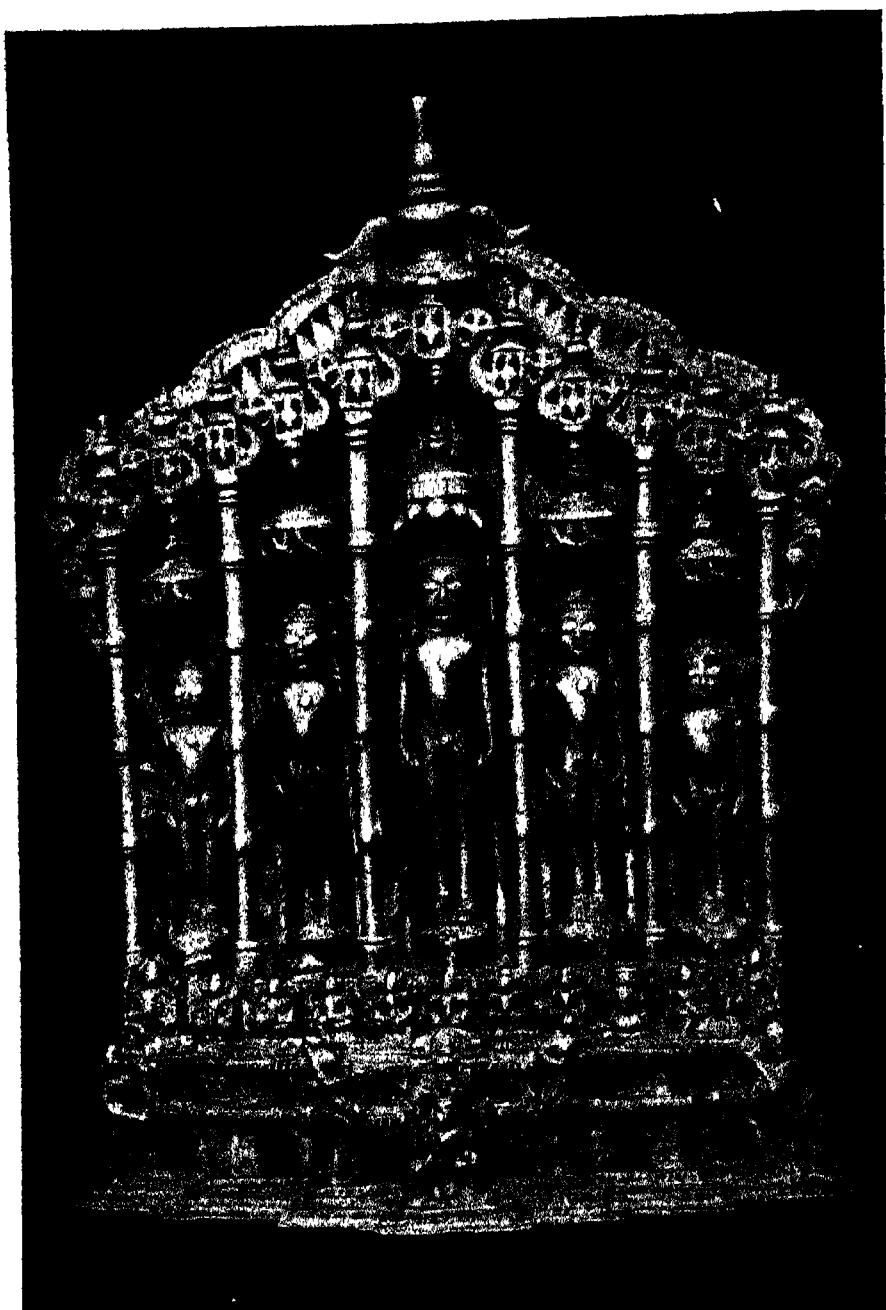
A. National Museum : a metal
Cakresvari (Uttar Pradesh)



National Museum : metal Ambikā (Akota)



National Museum : metal *parikara* of a Tirthaṅkara (Rajasthan)



National Museum : metal *pañca-tīrthika* (west India)

conch. On either side of his head is a Tirthaṅkara in a rectangular niche seated in *dhyāna-mudrā*, beyond which is another niche containing Gandharvas. Below these are two Tirthaṅkaras in *kāyotsarga*-pose and two attendant figures at extreme ends. On either side of the *siṃhāsana* are Kubera and Dharaṇa-priyā, the Yakṣa couple attending on him. Nava-grahas, etc., are shown as usual. The inscription at the back is dated *saṃvat* 1531 (Vikrama) and *saṃvat* 1427 (Śaka).

MUNISUVRATA (48·4/27): Seated in meditation on a lion-throne, he is shaded by a triple umbrella flanked by two elephants and two seated Jinas. On his either side stands a Tirthaṅkara in *kāyotsarga*-pose. The Yakṣa couple attending on him are Varuṇa and Naradattā. His emblem, a tortoise, is badly mutilated. The back of the image bears an inscription of *saṃvat* 1509.

NEMINĀTHA (48·4/36): This is a rubbed figure, seated in meditation on a lion-throne under a triple umbrella. He has a rayed halo behind his head. On his either side is a seated Tirthaṅkara enclosed in a rectangular niche and another standing one. The *siṃhāsana* is flanked by Yakṣa Gomedha and Yakṣī Ambikā. His emblem is a conch-shell. Other features are the same as in other figures. A dated inscription of *saṃvat* 1518 is engraved at the back of the image.

PĀRŚVANĀTHA (48·4/20): The Jina is shown seated cross-legged in *dhyāna-mudrā* on a lion-throne under the canopy of a seven-hooded serpent. His hair is arranged in small schematic curls and he wears a necklet and armlets. The eyes, *śrīvatsa*-mark and the seat in front are inlaid with silver and copper. He is flanked by two seated and two standing Tirthaṅkaras. Over the snake-hoods and on the base in front is an elephant on his either side. The *siṃhāsana* is flanked by Yakṣa Dharaṇendra and Yakṣī Padmāvati and the Nava-grahas are depicted in the front. His emblem is a snake. The back bears an inscription of *saṃvat* 1487.

MAHĀVĪRA (48·4/17): Seated cross-legged in *dhyāna-mudrā* on a lion-throne under a triple umbrella with elephants and Gandharvas on either side, the Jina has his eyes, *śrīvatsa*-mark and the seat in front are inlaid with silver and copper. Two *cauri*-bearers stand on either side and the throne is flanked by Mātāṅga and Siddhāyikā, the Yakṣa and Yakṣī. His cognizance is a lion. The inscription on the back of the image is of *saṃvat* 1392.

A STANDING JINA (64·444): A rare Cālukyan bronze image shows the Jina as standing erect in *kāyotsarga*-pose on a lotus-pedestal with his hands hanging along the sides. His hair is nicely arranged into spiral curls over the head.

The *śrīvatsa-cihna* is absent. On stylistic basis it can be assigned to the tenth century. Plate 342A.

CAUMUKHĪS (63·1187) : One of them is small in size, with the miniature figures of Tirthaṅkaras seated in *dhyāna-mudrā* on all the four sides. The upper part is decorated with a *cailya*-window with a *kalāṣa* at the top. It is small-sized and belongs to *circa* tenth century. Plate 342B. Another *caumukhī* (47·109/207) has four Tirthaṅkaras seated between two pilasters in four niches of a common pavilion, facing the four directions. It is square on plan and has a terraced base and a *śikhara*, the latter being crowned by a *kalāṣa* or finial. It is damaged at places and is hollow inside.

CAKREŚVARĪ (67·152): Seated in *lalitāsana* on a lotus-seat mounted on a rectangular pedestal, she is eight-armed and carries discs in her six hands. Her front right hand is in gift-bestowing attitude and the corresponding left carries a citron. She wears a high crown, circular ear-rings and a garland. The back-frame showing the figure of Ādinātha in meditation is crowned by a triple umbrella. Garuḍa, the *vāhana* of the Devi, is depicted in front. The facial features of the figure have been rubbed off. The image is a fine specimen of the Pratīhāra art of the tenth century. Plate 343A.

TWO-ARMED AMBIKĀ (68·190) : She sits at ease on a couchant lion carrying a branch of a mango-tree (damaged at top) in her right hand and holding her child with the left. Her other son stands on her proper left. The back-frame is supported by *gaja-vyālas* depicted on either side of the goddess. A lotus-halo behind her head has flames emanating on all sides. A miniature figure of Neminātha in *ardha-padmāsana* is shown at the top of the image. The image is a west-Indian product of the ninth century. Plate 344.

FOUR-ARMED AMBIKĀ (48·4 11): Seated in *lalitāsana* on a couchant lion, mounted on a rectangular pedestal, she holds in her upper hands, a cluster of mangoes, in the front right a fruit and in the front left the child resting on the thigh. Another child stands to her proper right. She wears a *karaṇḍa-mukuṭa*, ear-rings, a necklace, bracelets, anklets and the lower garment. Around the head is a semicircular lotus-patterned halo. The back support is crowned by a *pūrṇa-ghaṭa* and also has a seated figure of Neminātha enclosed in a rectangular niche above the head of Ambikā. The typical crown, the broad face with prominent chin and the modelling of the figure suggest the hand of a Paramāra artist. The image bears an inscription dated *saṃvat* 1203.

A GILT AMBIKĀ (49·12/3): Standing gracefully under a fruit-laden mango-tree on lotus-pedestal mounted on a decorated rectangular base, she holds a

bunch of mangoes in the right hand while the left supports a child in her lap. Another naked child (hands damaged) stands on her left. She wears circular rings, a necklace, numerous bangles and a *sāri* and the anklets. Her mount, a lion, is depicted on her left. The elegant modelling of the figure suggests a tenth-century date and Pāla workmanship. Plate 343B.

PADMĀVATĪ (48·4/273): Seated cross-legged on a lotus-seat with a rectangular pedestal projecting in front, she is shaded by a canopy of a three-hooded serpent, on which is seated Pārśvanātha in meditation. In her upper right hand she holds a fruit, the lower right is in *varada*, in the upper left is a lotus and in the lower left a water-vessel. A scarf is worn around her shoulder and she wears the usual jewellery. A damaged cock, her cognizance, is depicted to the proper left. The trefoil arch on top, supported on two columns, has a beaded border and is surmounted by a *kalāṣa*. The image, fashioned in western India, appears to belong to *circa* seventeenth century.

PADMĀVATĪ (47·109/124): Seated in *lalitāsana* on a circular pedestal, mounted on a square base, the four-armed Devī holds a goad in her rear right hand, and the front right is in gift-bestowing attitude; the rear left hand (now lost) held a noose and the front left carries a pomegranate-like fruit. She is shaded by a canopy of five-hooded cobra. A seated figure of a Tīrthaṅkara is shown above her head. The image is assigned to *circa* eighteenth century, but the provenance is unknown.

A PARIKARA (67·103): This is the back-frame for a Tīrthaṅkara image, the main figure of which is missing. In the centre, it has a big rayed halo composed of lotus-leaves and other ornamental designs. On its either side is a crocodile-face from which emanate beautiful scrolls of lotuses. Above these, a pair of Vidyādhara, bull-faced flying figures and elephant-riders, bringing garlands and offerings, and moving towards the deity, have been most remarkably illustrated. The umbrella in the centre has flying celestials on either side and at the top. Two of them are playing on bugles and the one in the centre at the top is blowing a conch to announce the *kaivalya* of the Tīrthaṅkara. The elegant modelling of the figures wearing typical *karaṇḍa-mukuta*s and showing prominent facial features and the lotus-designs carved in the lower half of the *parikara* remind us of two contemporary images of Jaina Sarasvatī from Pallu, Bikaner (above, pp. 257 and 556). Stylistically it is a great masterpiece of the Cāhamāna art of the twelfth century. Plate 345.

PAÑCAVIMŚATI-PATTA OF PĀRŚVANĀTHA (63·73): Pārśvanātha stands in *kāyotsarga* with two other Jinas on either side. The *torana* over the figures is

reminiscent of the gateways of the late medieval west-Indian temples. The back bears an inscription of *samvat* 1500 (A.D. 1443). Plate 346.

B.N. SHARMA

S.P. TIWARI

PRINCE OF WALES MUSEUM, BOMBAY

TRI-TĪRTHAKA OF JINA (113; height 89 cm.; stone, Ankai-Tankai, District Nasik). Under a three-tiered parasol the nimbate Digambara Jina stands in *kāyotsarga* flanked by a Jina on either side. All the three have hair-locks falling on their shoulders. The *mūla-nāyaka* is also flanked by a *caurī*-bearer on either side and what seems to be a donor-couple squatting at his feet. On the top of the *parikara* are represented the *prātihāryas*, while a row of musicians is depicted along the top edge. The leaf-pattern behind the nimbus may represent their *bodhi-vṛkṣas*. It may be observed here that the hair-locks falling on shoulders, which generally helps in identifying Rṣabhanātha, appear as a *cliche* in the Ankai sculptures, for even Pārśvanātha has been depicted with hair-locks falling on the shoulder. *Circa* ninth-tenth century. Plate 347A.

PAÑCA-TĪRTHIKA OF JINA (114; height 88.5 cm.; stone; Ankai-Tankai). The Digambara Jina standing in *kāyotsarga* is flanked on either side by a seated Jina in a niche at the top and a standing Jina in *kāyotsarga* below. The *mūla-nāyaka* is flanked on either side by *caurī*-bearers. The stele, however, is more elaborate with architectural pilasters supporting the attendant Jinas and the miniature shrines above. The *gaja-vyāla* motif appears on either side. Inscription on the pedestal. Plate 347B.

YAKṢA DHARAṆENDRA (119; size 43.5×76 cm.; grey stone; Karnataka region). The four-handed Yakṣa is seated in *lalitāsana* on a cushion, with right leg pendent. Highly ornamented with a big tapering crown, the figure holds a lotus, a mace (?) and a *pāśa* in three of his four hands, and his original left hand is in *varada-mudrā*. He is seated against an elaborate *prabhāvalī* decorated with a floral scroll with a crest of *kīrttimukha*. Though the placement of emblems in his hands does not corroborate any iconographic requirement, the three-hooded serpent-canopy over his crown helps in identifying this figure as that of Dharanendra. The ornate carving of the figure reflects influences of the Hoysala style. *Circa* twelfth century. Plate 348.

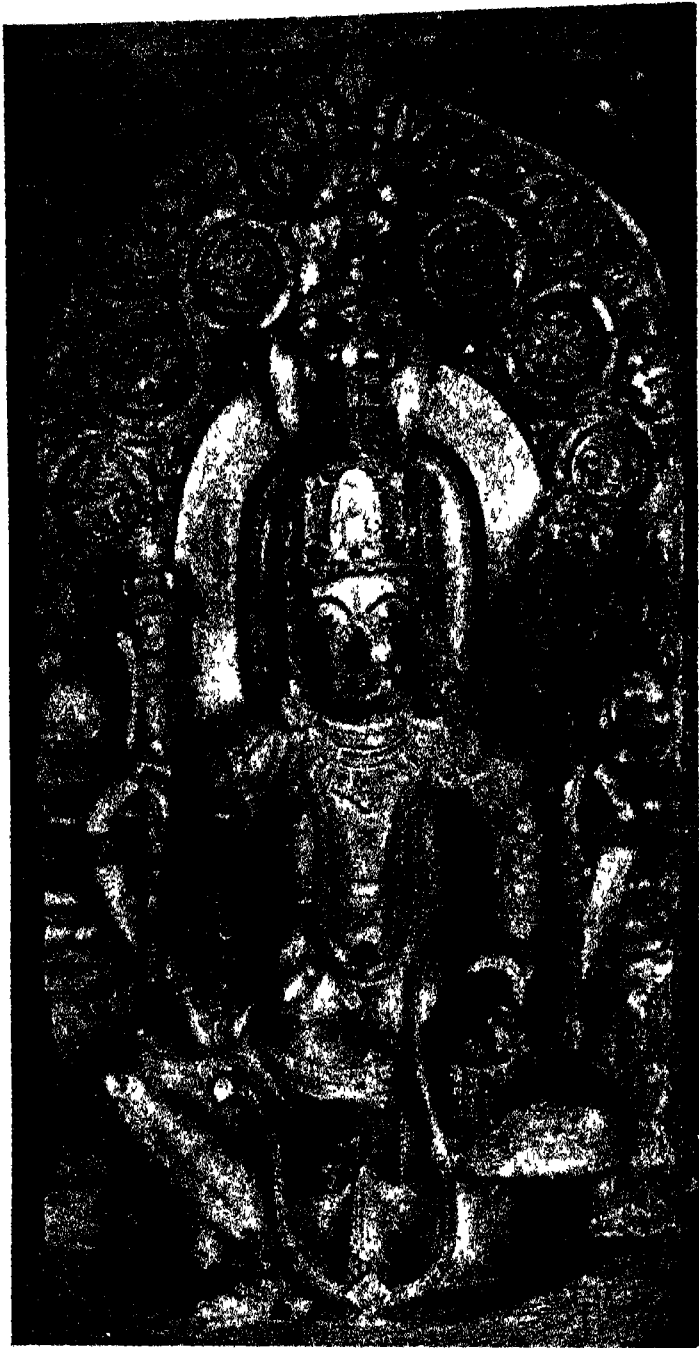
YAKṢĪ PADMĀVATĪ (121; size: 48×78 cm.; grey stone; probably Karnataka). A companion figure of Yakṣa Dharanendra, the Yakṣī holds her emblems identically with those held by the Yakṣa except that her left hand is broken at the wrist. Her crown is surmounted by a single-hooded cobra.



A. Prince of Wales Museum : *tri-tīrthika*
of Jina (Ankai-Tankai)



B. Prince of Wales Museum : *pañca-tīrthika*
of Jina (Ankai-Tankai)



Prince of Wales Museum: Yaksha Dharanendra (Karnataka)



A. Prince of Wales Museum : Mabāvira
(Karnataka)

B. Prince of Wales Museum : *eka-
tīrthika* of Mahāvira (Virwah)





A. Prince of Wales Museum : *cauri*-
bearer (Rajasthan)

B. Prince of Wales Museum : bronze
Tirthankara (Vala)





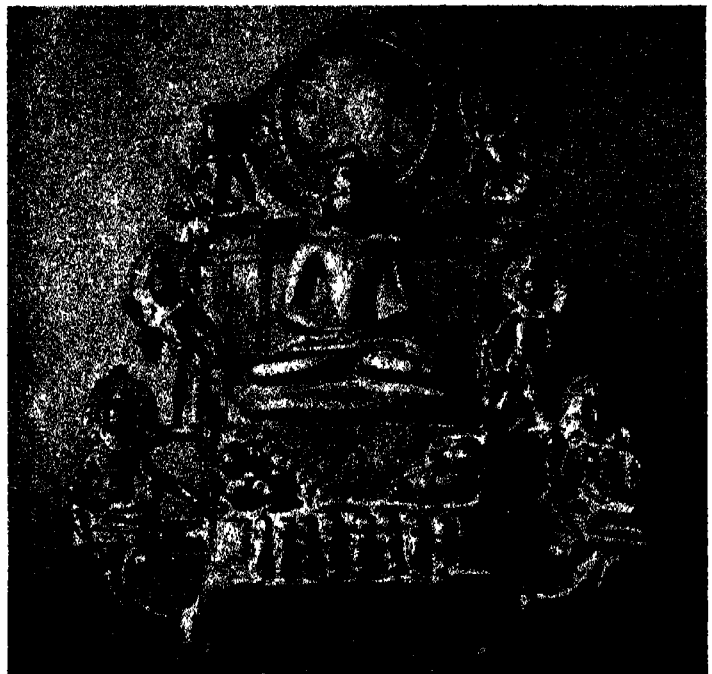
Prince of Wales Museum: bronze *caturvimsati-paṭṭa* of Ṛṣabhanātha (Chahardi)



Prince of Wales Museum: bronze Gommatesvara (Savanabelgola)



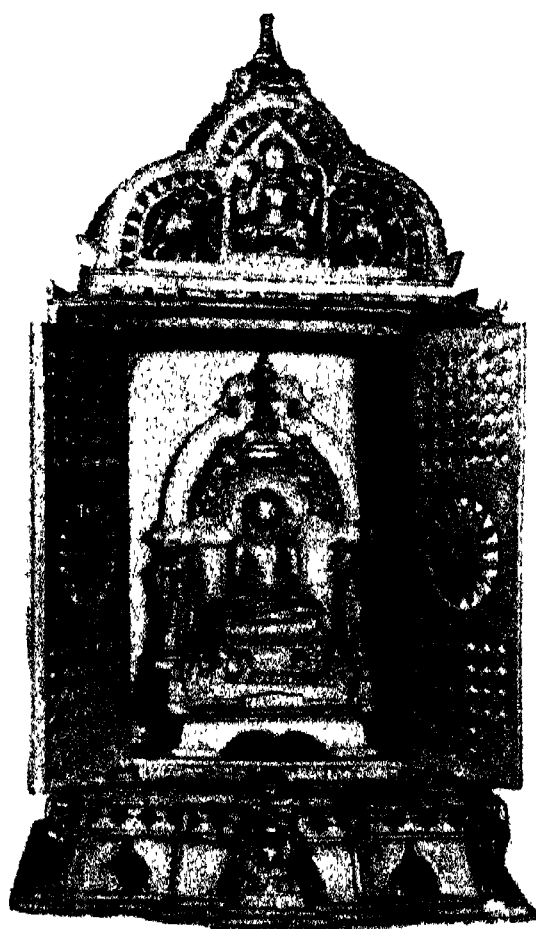
A, Prince of Wales Museum : bronze
Yakṣi (Karnataka)



B. Prince of Wales Museum : brass Tirthaṅkara
Rṣabhanātha (west India)



A. Prince of Wales Museum : bronze
tri-tirthika of Pārśvanātha (probably
Basantgarh)



B. Prince of Wales Museum : brass
caitya-grha (Gujarat)

MAHĀVĪRA (116; size 43×116 cm.; schist; Karnataka). The Digambara Jina, recognizable by his cognizance, the lion, on the pedestal, stands in *kāyotsarga*, on a lotus resting on a *tri-ratha* pedestal. He is flanked by Yakṣa holding a citron in his left hand and the Yakṣī holding a *pustaka* in her left hand. The *śrīvatsa*-mark is absent. The stele is an architectural composition of two pilasters each supporting a *makara* (?) on which is seated an unidentifiable deity. The oval *prabhā* has a scroll-pattern with a *kīrttimukha* crest. A peculiar feature, noticeable in the Karnataka sculptures, is the three-tiered *chatra* over Mahāvīra's head. Plate 349A.

EKA-TĪRTHIKA OF MAHĀVĪRA (117; marble; size 51×143.5 cm.; Virwah, Thar and Parkar District, Sind). The Jina stands in *kāyotsarga* on a *pañca-ratha* pedestal. He wears an undergarment indicated by a broad waist band fastened by a *kīrttimukha*-clasp while a stylized zigzag pattern between his legs indicates an end of the *dhotī*. On his chest is the *śrīvatsa*-mark, while the nipples of his breast are marked by a dotted circle (suggesting flower?). He is flanked by a *caurī*-bearer on either side, while the donor-couple is seated in *añjali-mudrā* at his feet. His *parikara* is ornately carved representing four seated and one standing Vidyā-devīs on the vertical column on either side. On the *chatra* around are represented the *prātihāryas*. On the upper edge of the *parikara* are represented the musicians. Inscription dated *saṃvat* 1139 (A.D. 1080). Plate 349B.

CAURĪ-BEARER (118; height 87 cm.; marble; Rajasthan). Evidently a part of a Jina's *parikara*, the figure stands in *tri-bhaṅga* holding the flywhisk in his right hand and the left hand in *kaṭyavalambita* posture. The figure is richly decorated with an ornamented *kirīṭa-mukuta*, pearl necklaces, *hāra*, *kuṇḍalas*, bracelets, armlets and anklets. He wears a *dhotī* fastened to the waist with rope-band and pearl strings and also wears a *paryastikā* across his thighs. *Circa* twelfth century. Plate 350A.

DONOR (?) (127; size 38×55.5 cm.; marble; Rajasthan). The bearded male figure with sharp features is seated in *lalitāsana* on a *caukī* with right leg pendent. His hair is combed back and tied in a bun seen on his left shoulder, while his nimbus comprises an elaborate lotus. He is clad in a *dhotī* and a scarf passes over his arms with its ends hanging down. In his two hands he holds stylized lotuses. The pilasters on the stele support two miniature shrines enshrining a Yakṣa and a Yakṣī; above it is a trefoil *toraṇa* with an enshrined Jina at the crest. The inscription, dated *saṃvat* 1242 (A.D. 1185), on the pedestal mentions that the image was got made by one Śaktikumāra. Above, plate 200.

PĀRŚVANĀTHA (32; height 21·5 cm.; bronze). The nude Jina stands in *kāyotsarga* with the right forearm missing. Behind his head is a five-hooded snake, his *lāñchana*, whose recoiled body is visible between his two legs. The features are very archaic. His broad shoulders, the modelling of the torso and the elongated legs compare with Kushan features visible in some of the early bronzes from the Chausa hoard, now in the Patna Museum.¹ The broken tenon below the feet indicates that it must have been mounted on a pedestal which is now missing. *Circa* second century A.D. Above, plate 37.

JINA (122; height 22 cm.; bronze; Vala, Gujarat). The Jina wearing a lower garment stands in *kāyotsarga* on a circular beaded pedestal with a square base. His face is oval with long perforated ear-lobes; his hair is done in schematic curls with an *uṣṇīṣa* at the top. The *śrīvatsa* is conspicuously absent. A lug at the back of the image and a broken tenon on the back side of the pedestal must have been for a *chatra*, now missing. The features and the modelling of the torso, as also the pattern of the *dhotī*, suggest its proximity to the Gupta tradition visible in the cave-sculptures of the Deccan. The back is plain and unmodelled. *Circa* sixth century. Plate 350B.

JINA (34; height 18 cm.; bronze; Vala). The Jina stands in *kāyotsarga* on a square pedestal. He wears only a *dhotī* modelled on the front side while the back is plain. The head seems disproportionately bigger than the torso. The oval halo behind the Jina supports a plain circular nimbus and is cast along with the image. *Circa* sixth century.

CATURVIMŚATI-PAṬṬA OF RṢABHANĀTHA (42; size 34×58·5 cm.; bronze; Chahardi (Chopda), District East Khandesh). On a double lotus supported by a *tri-ratha* pedestal stands the *mūla-nāyaka* in *kāyotsarga* attitude. He is clad in a plain *dhotī* tied at the waist by a girdle with looped knot. His shoulders are rather flat but broad in contrast to his rounded waist and bulging hips. The face is broad, the features well-modelled. His hair is done in schematic curls with tapering *uṣṇīṣa* and curled locks falling on the shoulders have led scholars to identify him as Rṣabhanātha. His eyes are inlaid in silver and the *śrīvatsa*-mark on his chest is inlaid in gold. His pedestal is supported by two lions facing in opposite direction; in the centre is the wheel flanked by a deer on

[¹ For the view of U.P. Shah on the date and provenance of the bronze, see above pp. 87-88. The present writers, however, observe: 'It is necessary to re-assess the dating of the bronze on the basis of the evidence provided by the Jaina bronzes of the Kushan period from the Chausa hoard. The broad shoulders and elongated limbs of our bronze have a closer affinity to those of the Chausa images.'—Editor.]

either side. At the base of the *tri-tīrthi* are represented half-bodied Nava-grahas. It is his *parikara*, however, which is worth noting. On his either side are three seated nimbate Jinas arranged vertically that the rest are represented in four horizontal rows. In the topmost row in the centre is depicted Pārśva-nātha seated in a niche. On either side of the vertical row of Jinas is a flywhisk-bearer standing on a floral pedestal emanating from the *tri-ratha* pedestal. On a lower level, on lotuses emanating from the pedestal, is seated in *lalitāsana* to his right his Yakṣa holding a citron in his right hand and a mongoose in his left, while on his left is seated the Yakṣī holding a mango-branch in her right hand and supporting a child in her left lap. At the farthest ends are *gaja-vyālas* and along the upper edge of the *parikara* is a row of musicians. At the crest is a three-tiered *chatra* done in the Karnataka style. There is an inscription on the back of the pedestal. Circa ninth century. This image stylistically belongs to the Rāṣṭrakūṭa tradition. Plate 351.

BĀHUBALĪ (105; size 17×51 cm.; bronze; Sravanabelgola). The nude figure of Bāhubali stands in *kāyotsarga* on a round base apparently detached from a bigger pedestal. His shoulders are rather broad but the torso and the limbs are naturalistically modelled. His face is oval with full cheeks, prominent nose, and well-marked lips and the eyebrows are slightly raised. The ears are long and perforated. His hair is combed backward in thick incised pattern and thickly curled hair locks can be seen prominently over his shoulders. A meandering creeper in high incised relief entwines his legs and arms. Eighth-ninth century. Plate 352.

YAKṢĪ (65·2; height 22·5 cm.; bronze; Karnataka). The bare-breasted female figure clad only in a lower garment stands with flexed body on a square pedestal, holding a *cāmara* in her right hand and resting her left hand on a column of what appears to be ten *kalāśas* (?) or sacred-water jars. Her features are archaically modelled with a flat nose, thick lips and thick eyebrows. Her coiffure is elaborate. Her lower garment is indicated by an end of the garment done in high relief on her left thigh and chord-like girdles around her waist. She wears armlets and anklets. Plate 353A.

UNIDENTIFIED JINA (67·7; height 15 cm.; brass; west-Indian school, Akota style). The Jina is seated in *dhyāna-mudrā* on a cushion resting on a *śimhāsana*. The figure, though defaced, shows an oval face, long perforated ear-lobes and a prominent *uṣṇīṣa*. The neck is *kambū-grīvā*. He is flanked by nimbate Yakṣa and Yakṣī, the Yakṣa holding a mongoose and a citron and the Yakṣī the branch of a mango-tree. His circular *prabhā* with a beaded pattern rests on two plain pilasters with a cross-bar. The *dharma-cakra* flanked by a donor on

either side appears prominently on the pedestal. The *śrīvatsa*-mark on the chest and the Nava-graha on the pedestal are absent. Dated *saṃvat* 994 (A.D. 887).

RṢABHANĀTHA (67·6; size 23·3 cm.; brass; west-Indian school, Akota style). The Jina is seated in *dhyāna-mudrā* on a cushion resting on a carpeted *śimhāsana*. Partially defaced, the eyes are inlaid in silver, long perforated earlobes and prominent *uṣṇīṣa*. *Śrīvatsa*-mark on the chest. While the Yakṣa and Yakṣī figures are as in the previous image, the *parikara* needs special mention. The *cāmara-dharas* flanking the Jina and the *gaṇadharas* flanking the nimbus owe their origin to the Deccan-Karnataka tradition. Late ninth or early tenth century. Plate 353B.

TRI-TĪRTHIKA OF PĀRŚVANĀTHA (67·12; height 15·5 cm.; brass; west-Indian school, probably from Vasantagarh). The Jina is seated in *dhyāna-mudrā* on a *viśva-padma* done in openwork lotus-scroll. The face is squarish, the elongated ears touch the shoulders and the *uṣṇīṣa* is prominent. He is flanked on his right by Rṣabhanātha and on his left is Mahāvīra, both standing in *kāyotsarga* against oval *prabhā*. The other figures of the *parikara* are those of Yakṣa Dharanendra and Yakṣī Padmāvatī. On the pedestal is the wheel flanked by a deer on either side. *Circa* 1050. Plate 354A.

CAITYA-GRHA (57·14; size 20×12×33 cm.; brass; Gujarat). It is a rectangular shrine with a base, walls and *śikhara* surmounted by a *kalaśa*. In the niche in the centre of the base is a Yakṣī, while a donor figure appears at each end. Nava-grahas are depicted on the base. The *prākāra* has two doors, while on the dome is enshrined Sarasvatī flanked by an elephant on either side. Such portable shrines have been a common feature of household-worship meant to enshrine the *kula-deva* of the family. *Circa* seventeenth century. Plate 354B.

MOTI CHANDRA
SADASHIV GORAKSHAKAR

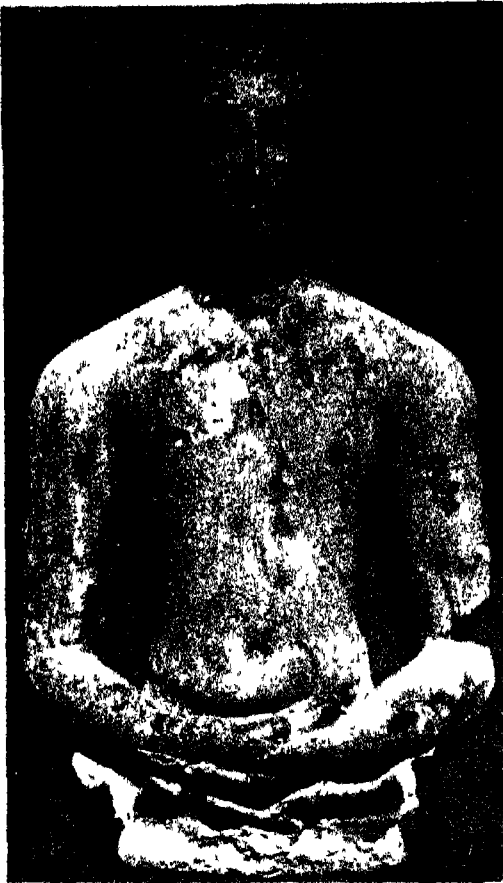
MUSEUMS IN RAJASTHAN

JAINA TRUST, SIROHI

The earliest hoard of Jaina bronzes in Rajasthan, now with the Jaina Trust, Sirohi, comes from Vasantagarh near Pindwada, Sirohi District. It has yielded two big free-standing Tirthaṅkara images in *kāyotsarga*-pose. One represents Ādinātha with traces of hair-locks falling on the shoulders. It is



Bikaner Museum; bronze Tirthankara Pārśvanātha (Amarsar)

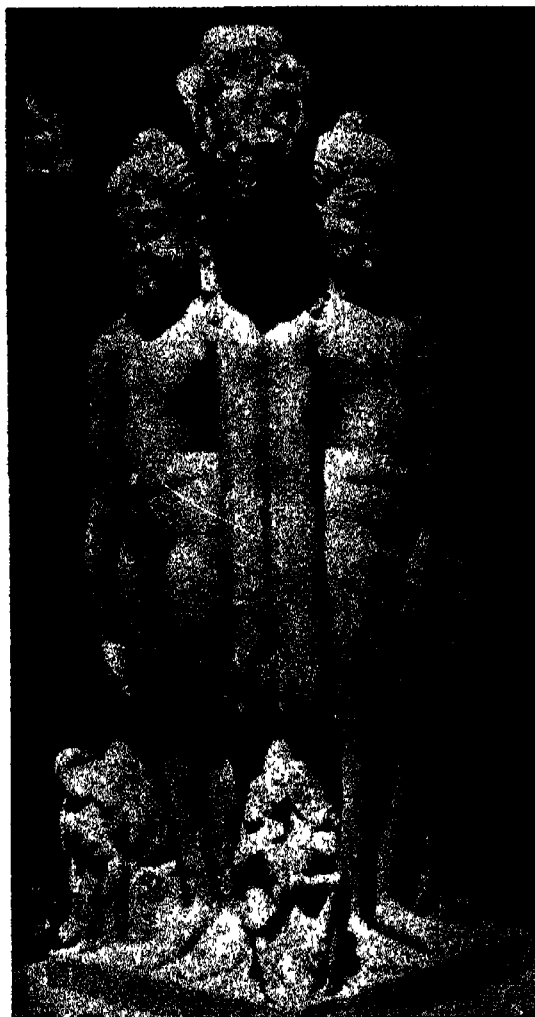


A. Ahar Museum : torso of a bronze
Tirthankara (Ahar)



B. Udaipur Museum : Kubera
(Bansi)

B. Bharatpur Museum:
sarvatobhadra



A. Jodhpur Museum : Jivantasvāmin



A. Bharatpur Museum : Tirthaṅkara
Neminātha



B. Jaipur Museum : Tirthaṅkara
Munisuvrata (Narhad)

about 1.06 m. in height. The other image bears an inscription of Vikramasamvat 744 on the pedestal, which records that 'it was cast by Śivanāga . . . for the spiritual benefit of acquiring right knowledge, right action and right faith.' The Vasantgarh group also contains some other bronzes, noteworthy among which is one of Sarasvatī who holds a lotus-stalk in her right hand and a manuscript in the left. Her crown is elaborate, with a sun-disc atop and *makara*-head on either side. The halo, in the form of a dotted rim, reminds us of similar haloes from northern and western India. The hoard also contains some Jaina bronzes of the eighth-ninth centuries.

BIKANER MUSEUM

There are a dozen bronzes from Amarsar, now preserved in the Bikaner Museum. This group includes a *caurī*-bearer, which, from the artistic point of view, is highly attractive. A sitting Pārśvanātha is illustrated here (plate 355). The collection also includes one of the two famous marble Sarasvatīs, discovered at Pallu in Bikaner District, a superb specimen of Cāhamāna art (above, plates 154 and 337).

AHAR MUSEUM, UDAIPUR

Ahar (Āghāṭapura, near Udaipur) seems to have been a centre of Jaina art during the early medieval period. An early medieval Jaina bronze was unearthed about thirty years ago. Now preserved at the Museum at Ahar, it is more than life-size in height and shows a seated Tīrthāṅkara in a meditative pose (plate 356A).

PRATAP MUSEUM, UDAIPUR

The Pratap Museum has in its collection a fifth-sixth century headless statue of Ambikā carved out of local greenish-blue schist (*pārevā*). Its findspot is Jagat (District Udaipur). The goddess carries a bunch of mango-twigs in the right hand and holds a baby on her lap with the left. There is, however, no Jaina emblem as such on the image. This collection has also a rare statue of Jaina Kubera (plate 356B). Datable to the eighth-ninth century, it is carved out of greenish blue schist. Its findspot is Bansi in Chitor District. The seated deity holds a citron in the right hand and a money-bag (*nakulaka*) in the left. A couchant elephant is shown below. Above the curly hair of Kubera is an attractive crown studded with the miniature figure of a Jina and another similar figure still above.

JODHPUR MUSEUM

A very fine specimen of Jivantasvāmin image (plate 357A), datable to tenth-eleventh century, is on display in the Jodhpur Museum. It comes from Khimvsar, Nagaur District. The sculpture is well-preserved and the execution is superb. The museum has also a twelfth-century image of Jaina Mahiṣamardini. The white-marble image of the Devī is mentioned as that of *Saccikā* in the inscription (Vikrama year 1237) on its pedestal, which also records that it was installed by the chief of the Jaina nuns. It is interesting to note that according to the *Upakeśa-gaccha-paṭṭāvalī*, the Jaina Ācārya Ratnaprabha-Sūri converted Mahiṣamardini to the Jaina pantheon under the name of Saccikā, who is none else but Saciyā-Mātā still worshipped in a contemporary temple at Osia. [Cf. above, p. 252.—Editor.]

BHARATPUR MUSEUM

An image of *sarvatobhadra* Ādinātha, preserved in this Museum, is important from the iconographic point of view. The standing nude Tirthaṅkara (plate 357B) is to be seen on all the four sides, in strict accordance with the Jaina tradition of *samavasaraṇa*. He has matted locks on the head. The collection includes also an image of Neminātha, with a conch-mark on the pedestal (plate 358A).

DUNGARPUR ART-GALLERY

Among the exhibits in this Gallery is an early medieval (seventh-eighth century) statue of seated Ādinātha, carved out of local *pārevā* stone.

AJMER MUSEUM

An important exhibit in this collection is a colossal bust of Ādinātha, datable to the sixth-seventh century. Its findspot is Shergarh (Dholpur, Bharatpur District). The hair-locks falling on the head, curls surmounted by matted locks, oval halo at the back, etc., show the skill of the artist in executing the image. A headless image in the Museum, appearing to be of the early medieval period, is of Pārśvanātha.

CENTRAL MUSEUM, JAIPUR

This Museum preserves an elegant early medieval statue of black stone, showing a standing Munisuvrata in *kāyotsarga*-pose. It was found, like another image in the National Museum, New Delhi (above p. 556), at Narbad near Pilani (plate 358B).

R.C. AGRAWALA

MUSEUMS IN ANDHRA PRADESH

STATE MUSEUM, HYDERABAD

Some eleven bronzes from Bapatla, Ongole District, are now preserved in this Museum. The bronzes belong to the ninth century. The important pieces are the following:

A Vardhamāna is seated in meditation between a Yakṣa and a Yakṣī, while *caurī*-bearers are carved above. He has a *prabhā* surmounted by a triple parasol. The inscription on the image, written in Kannaḍa script, dates to the ninth century. In another piece, Neminātha is seated on an elaborate *śrīhāsana* with a *prabhā* behind his head. The mango-foliage is very elaborately carved. His Yakṣī Ambikā with her child is carved just below. The triple parasol is above the *prabhā*. There is another Neminātha in the group. Other pieces include another of Vardhamāna, a Pārśvanātha, and a Vidyā-devī. Not much of artistry can be seen in these images, except in that of Vidyā-devī who wears a necklace and a thick *yajñopavīta*. The left hand holds a lyre, while the right hand holds the plectrum. Her hair is arranged like a fan. Special mention may also be made of the image of Ambikā, which is very realistically carved. Neminātha is represented on the trefoil arch. The mango-tree is very artistically represented, and Ambikā holds a bunch of mangoes. She wears several ornaments of the typical Rāṣṭrakūṭa style.

A good number of images in the Museum-collection come from several important Jaina centres. We may mention here a beautifully-carved Bāhubali (plate 359A) coming from Patancheruvu. The image, in *kāyotsarga* with creepers entwining his legs and ending in twirls at the top on either side, encasing Yakṣīs (or sisters of Gommatā?), is powerful and elegant. The stems are held by Yakṣīs in one hand and the other hand is *kaṭyavalambita*. The *svastika*-mark is decoratively carved as a diamond; the *prabhā* is in the form of a lotus. The image is dated to *circa* twelfth century. Another important piece is that of Mahāvīra, with twenty-three other Tirthaṅkaras carved around him (plate 359B). The Kannaḍa inscription on the image puts its date in the twelfth century. An Ambikā image, though its head is lost, is very important. The goddess is seated in *bhadrāsana* and wears a long chain, necklace, *valayas*, etc. She holds a bunch of mangoes. Another important icon is that of Sarasvatī (plate 360). It is endowed with a suppleness of form and flexibility of *bhaṅgas*. She is bedecked with all sorts of ornaments. The minor icons in the complex, the *prabhā* and the Tirthaṅkaras above are all left without polish, while the main image is highly polished. The inscription in Devanāgarī script is dated

1178 (twelfth century). Patancheruvu has also yielded a *caumukha* with a *śikhara*.

An important centre of Jainism was Nizamabad. A Pārśvanātha image endowed with all the *mahā-puruṣa-lakṣaṇas* comes from this place. The place has also yielded several other figures.

Gulbarga was another centre. The Museum has a Pārśvanātha figure in *kāyotsarga* from this place. Besides the five-hooded snake-canopy the image includes *caurī*-bearers and a triple *chatra*. The inscription, which refers to the image as that of Pārśvanātha (Pārśvadeva), is palaeographically assignable to the twelfth century.

A number of sculptures were found at Dharmavaram which had a Jaina temple. The Museum has a *caumukha* from this place. Each of its facets is divided into three panels, each panel showing two Tirthaṅkaras. The total number thus comes to twenty-four, thus making it a *caturvīṃśati-paṭṭa* (plate 361A). The images are cut in low relief. Traces of a much-faded inscription are to be found on the image.

Some beautiful Jaina sculptures are exhibited in the premises of the office of the Director of Archaeology and Museums. They include a Pārśvanātha, about 92 cm. in height, standing nude in *kāyotsarga* with a seven-hooded coiled serpent covering his head. A three-tiered *chatra* crowns the snake-hood. Twenty-three Tirthaṅkaras in *yoga-mudrā* are represented over the frame; two attendants, one male and one female, bearing *caurīs* stand at the bottom on either side. Two more male *caurī*-bearers, standing on *makaras*, are carved near the shoulders of the main figure.

An image of Candraprabha, about 70 cm. in height, shows him seated in *padmāsana* with hands in *yoga-mudrā*. His hair is shown in tiny ringlets; he has elongated ear-lobes. The moon is incised on the middle of the base. On the basis of an inscription in Telugu-Kannada characters the image can be assigned to the eleventh century.

KHAZANA BUILDING MUSEUM, GOLCONDA

Among the collection is an unfinished slab with two *caurī*-bearing attendants standing on either side at the bottom (plate 361B). Due to some unknown reason, the main figure in the middle was not carved. Tirthaṅkaras seated in *padmāsana* are shown at the top of long stalks in the cusps of trefoil

creeper-design issuing from the mouths of *makaras*. Three Tirthaṅkaras are shown seated in *padmāsana* in the middle of the *makara-torana*. An image of Ādinātha, about 1·53 m. in height, shows him standing in *kāyotsarga*. He has a canopy over his head raised by two elephants on either side. There is a *prabhā* behind his head which is shown with elongated ear-lobes carrying *makara-kunḍalas*. The hair is shown in tiny ringlets. There is a *śrīvatsa*-symbol on the chest. Two attendants and two kneeling devotees are shown on either side at the bottom. The image belongs to the twelfth century.

A black basalt image shows Pārśvanātha standing in *kāyotsarga* with a seven-hooded serpent covering his head as a canopy. Two attendants carrying flywhisks are represented on either side at the back of the *makaras*. Another image of Pārśvanātha, also in *kāyotsarga*, 1·5 m. in height, is carved in dolerite. A seven-hooded snake covers his head as a canopy. The Yakṣa and Yakṣī are at the bottom on either side. A similar image of Pārśvanātha in black basalt, 1·63 m. in height, is assignable to the twelfth century. A huge figure of Mahāvira, seated in *padmāsana* and with hands kept in *dhyāna-mudrā*, is carved on pink sandstone. At the back of the head is a plain *prabhā-manḍala*. Its height is 1·73 m. The image probably belongs to the tenth century. An image of Supārśvanātha, 75 cm. in height, shows him in *kāyotsarga*. A coiled serpent is shown in relief at the back. Other Tirthaṅkaras are shown on either side in vertical rows. The Yakṣa and the Yakṣī are shown at the bottom. The image is datable to the twelfth century. A black basalt image of Gommaṭeśvara or Bāhubali shows him standing in *kāyotsarga* with a creeper coiled round his legs. The height is 1·73 m. Mallinātha, carved on highly-polished black basalt, is shown standing in *kāyotsarga*. His two attendants are on either side. There is a prominent *śrīvatsa* on his chest. He is shown with ringlets of hair, and his elongated ear-lobes carry *śaṅkha-kunḍalas*. The height of the image is 1·43 m. It is datable to the twelfth century.

A colossal figure of Pārśvanātha, 3·25 m. in height, standing in *kāyotsarga*, is reported to have been brought from Chilukuru, a famous Jaina *basadi*, about 20 km. from Hyderabad. The image is carved on sandstone. The modelling of the face is exquisite. He is shown with curly hair and elongated ear-lobes. Over the head is a snake-hood canopy. The left arm of the image is damaged. Another beautifully-carved image, that of Mahāvira, shows him seated in *padmāsana* with his hands in *dhyāna-mudrā*. The image is carved on highly-polished black basalt and is about 1 m. in height. Two *caurī*-bearers, each about 75 cm., are carved separately for installation on either side of the main image. They carry fruits in the right hand and flywhisk in the left. On their

heads are beautiful *mukūṭas* bedecked with precious stone and tassels. They also wear *cakra-kunḍalas*.

There are, in the collection, some inscribed rectangular granite slabs with figures of Mahāvira, Pārśvanātha and other Jinas carved at the top. The inscriptions mention the gifts of land and garden.

MOHD ABDUL WAHEED KHAN

SALAR JUNG MUSEUM, HYDERABAD

In the small but interesting collection of Jaina images in the Salar Jung Museum, one, carved in black stone, represents five Tirthaṅkaras, including the main figure of a large standing nude in centre in *kāyotsarga*-pose (plate 362A). Two Jinas sit on the top of an inscribed pedestal, on two sides of the feet of the central standing figure, and two on the sides of his shoulders. They are all carved in relief on the plain oblong stela. The central figure is cut in relief in the middle of the slab and has a halo behind the head. A flywhisk appears on each side of the head of the central Tirthaṅkara. On the top of the central figure is the umbrella (*chatra*) with its front circular side (rim) ornamented with festoons. The two small Tirthaṅkaras near the legs also have umbrellas overhead. The sculpture dates to *circa* twelfth century and bears an inscription in Kannaḍa on its pedestal. The sculpture is reported to have hailed from Karnataka.

The next stone sculpture is elaborately-carved sculpture (plate 362B), from Kupbal, Mysore State, of *circa* twelfth century. The front sides and the tip show miniature figures of twenty-three Tirthaṅkaras, who are seated in the centre of circles formed of a winding creeper. The central figure is a nude Pārśvanātha against a coiling serpent, whose seven hoods appear over its head. On the front side of the pedestal is an inscription in Kannaḍa characters, and over the pedestal is a small figure of Dharaṇendra Yakṣa on the right of the Jina, of Padmāvatī Yakṣī on the left.

A metal image of standing Pārśvanātha, with a nine-headed cobra holding a canopy over the Jina's head (plate 363A), seems to be earlier in age than the above two stone sculptures. Probably it comes from Maharashtra. The stiff broad shoulders, the face with thick lips and the long nose with a broad bridge suggest an age around *circa* eighth century or somewhat later.

A *pañca-tīrthika* image (plate 363B) with an inscription on the back bears the date *saṃvat* 1453 (A.D. 1396) and is said to have been installed by certain

saṅghapatis of Prāgvata caste. The (central) image is said to represent Mahāvira. There are two standing Tirthaṅkaras by the sides of Mahāvira, and on each end is a standing flywhisk-bearer. By the sides of the halo are two sitting Tirthaṅkaras. The fifth Jina is represented by the central figure of Mahāvira. On the right and left ends of the lion-throne of the Jina are shown respectively the figures of the attendant Yakṣa and Yakṣi. In the centre of the lowermost end of the *pīṭha* on which the lion-throne is placed is a worn-out figure.

A *caturvīṃśati-paṭṭa* is represented in a bronze (plate 364A). The central and larger figure is seated in the centre on a cushion placed on a lion-throne. In the centre of the broad platform is a *dharma-cakra* flanked by two deer, below which is the figure of Śānti-devī. Celestial musicians and dancers are shown by the side of the Yakṣa and Yakṣi on each end of the throne. On the top is a *maṅgala-kalāṣa*. An inscription on the back says that it was installed in *saṃvat* 1530 (A.D. 1473).

A much later *caturvīṃśati-paṭṭa* has the central image representing Pārśvanātha, sitting under a canopy of seven hoods of a cobra (plate 364B). The arrangement of the Tirthaṅkaras in various arched niches in horizontal panels, one above the other, and having a semicircular arched superstructure suggests a southern type of *vimāna*. The bronze is dated to *circa* eighteenth century.

D.N. VARMA

MUSEUMS IN MADHYA PRADESH

STATE MUSEUM, DHUBELA

The State Museum in Dhubela Palace near Nowgong in District Chhatarpur has over fifty images of Jaina Tirthaṅkaras and their Śāsana-devatās of the Candella and Kalacuri periods. The sculptures representing the art of the Kalacuris were originally collected from various places in the former Rewa State in Baghelkhand. Most of the Candella sculpture are from Mau, about 1 km. from the site of the Museum itself. Some were collected also from the Jagatsagar tank near by. The other exhibits are from Tikamgarh, Mohangarh, Nowgong, Garoli and Jaso.

Sculptures from Mau and Nowgong

The images acquired from Mau and the Jagatsagar tank are of granite. Some of them have short records incised on the pedestals which give information about the donor and the date. The inscriptions are datable between Vikrama-*saṃvat* 1196 (A.D. 1139) and 1220 (A.D. 1163).

TIRTHAṆKARAS : There are two images (11, size 51 by 47 cm., and 26, height 1·12 m.) of Rṣabhanātha in *padmāsana* (plate 365A) and *kāyotsarga* respectively. The pedestal-inscription, dated *saṃvat* 1223 (A.D. 1141), of the seated image, says that it was worshipped by Ālhaṇa, probably of the Koṃce-*gotra*, and by Rūpā perhaps his wife. Śāntinātha is represented in an image (24, height 160 cm.), where the Tirthaṅkara stands in *kāyotsarga* with the *śrīvatsa*-symbol on the chest (plate 365B). The hands of the figure are broken. The image, which is said to have come from the Jagatsagar tank, has on the pedestal a four-line inscription, dated *saṃvat* 1203, with two verses followed by a prose-portion which states that the image was installed by Devasvāmin of the Golāpūrva-*kula* and his two sons Śubhacandra and Udayacandra. We are further told that the image was regularly worshipped by Lakṣmidhara of the Dumbara family. The statue was installed in the reign of Madanavarman, who can be safely identified with the Candella ruler of that name. A black granite image represents Munisuvrata (42, size 28 by 56 cm.) seated in *padmāsana*, the upper part being damaged. The pedestal contains a three-line inscription in Sanskrit, saying that the image was installed in *saṃvat* 1119 (A.D. 1062) by one Sulhaṇa of the Golāpūrva-*kula*. A grey granite image (29, size 1·15 m. by 39 cm.) having the *lāñchana*, (blue ?) lotus, on its pedestal perhaps represents Neminātha who is shown standing in *kāyotsarga* with the *śrīvatsa*-mark on the chest. Another image (7), of Neminātha, is headless and is broken into four pieces. The inscription on the pedestal says that the image was installed by Malhaṇa of the Golāpūrva-*kula* in *saṃvat* 1119 (A.D. 1062). There are two other images of Neminātha which belong to *saṃvat* 1196 and 1220 respectively. A headless seated image (8, size 77 by 64 cm.) of some unidentified Tirthaṅkara has an inscription on the pedestal which mentions the Paravāda-*kula* in which the donor of that image was born. The other seated or standing Tirthaṅkara images from Mau (9, 10 25, 30, etc.) cannot be identified. A piece (14) is the broken head (53 cm.) of some huge image.

YAKṢIS : The Museum has three images of Cakreśvarī and one of Ambikā. One of the Cakreśvarī images (46, height 67 cm.) is said to have been found in Mau; it is, however, likely that it comes from Khajuraho. The richly-ornamented image shows the four-armed Yakṣī seated in *lalitāsana* on her *vāhana* Garuḍa. In her upper hands she holds *cakras* while there are an *akṣa-mālā* and a fruit in her lower right and left hands respectively (plate 366A). The other image (17) of Cakreśvarī shows a *śaṅkha* in her lower left hand and two *cakras* in her upper hands. The third image (41) is similar to the second but is better executed. An image of Yakṣī Ambikā (45, height 67 cm.) shows the two-armed goddess seated under a mango-tree with her children and the *vāhana*. Above her head is a miniature representation of Neminātha.

A. State Museum, Hyderabad : (Patancheruvu)
Gommaṣṣvara



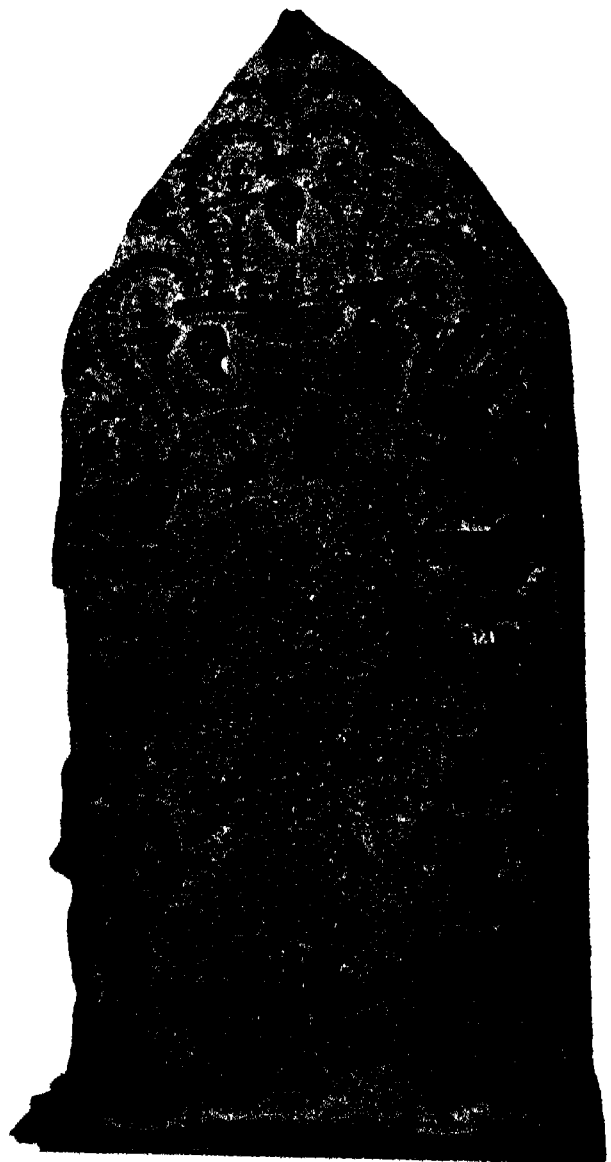
B. State Museum, Hyderabad :
Tirthaṅkara Mahāvira (Patancheruvu)



State Museum, Hyderabad : Sarasvati (Patancheruvu)



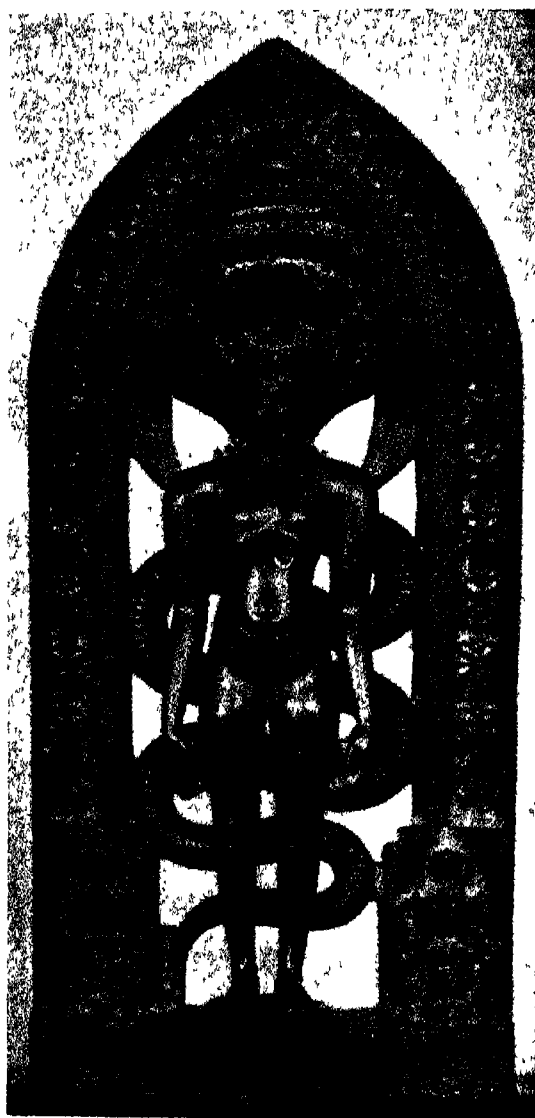
A. State Museum, Hyderabad :
caturvimsati-paṭṭa (Dharmavaram)



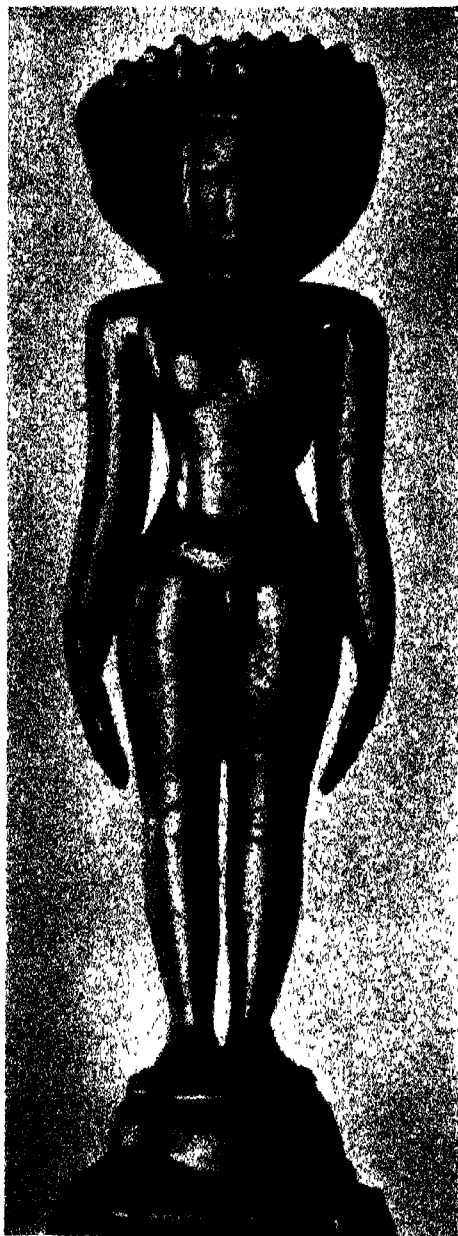
B. Khazana Building Museum :
parikara an unfinished Tirthaṅkara



A. Salar Jung Museum : *pañca-tīrthika*
of a Tirthaṅkara



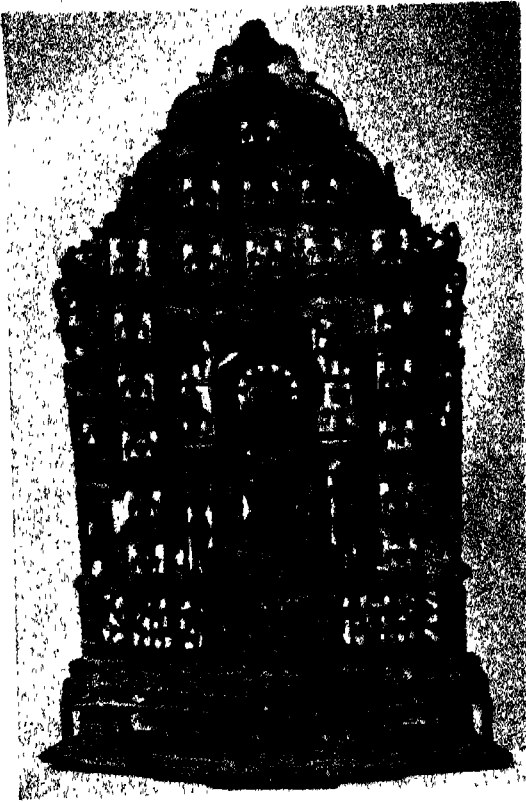
B. Salar Jung Museum : Tirthaṅkara
Pārśavnātha (Kupbal)



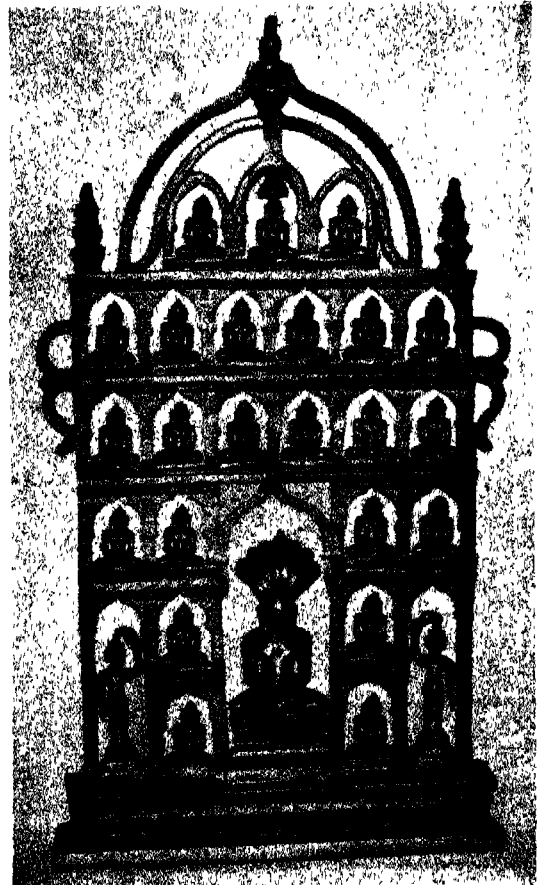
A. Salar Jung Museum : Tirthaṅkara
Pārśvanātha (Maharashtra)



B. Salar Jung Museum: bronze
pañca-tīrthika



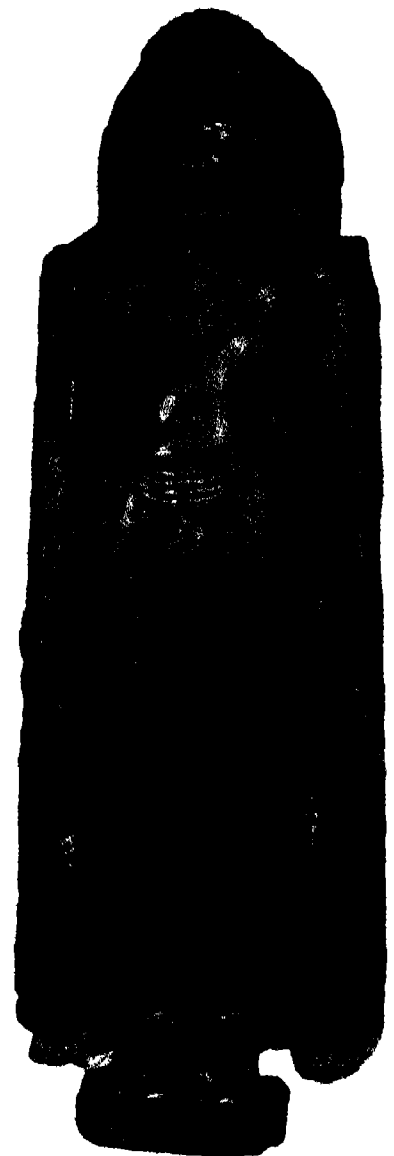
A. Salar Jung Museum : a bronze
caturvimsati-paṭṭa



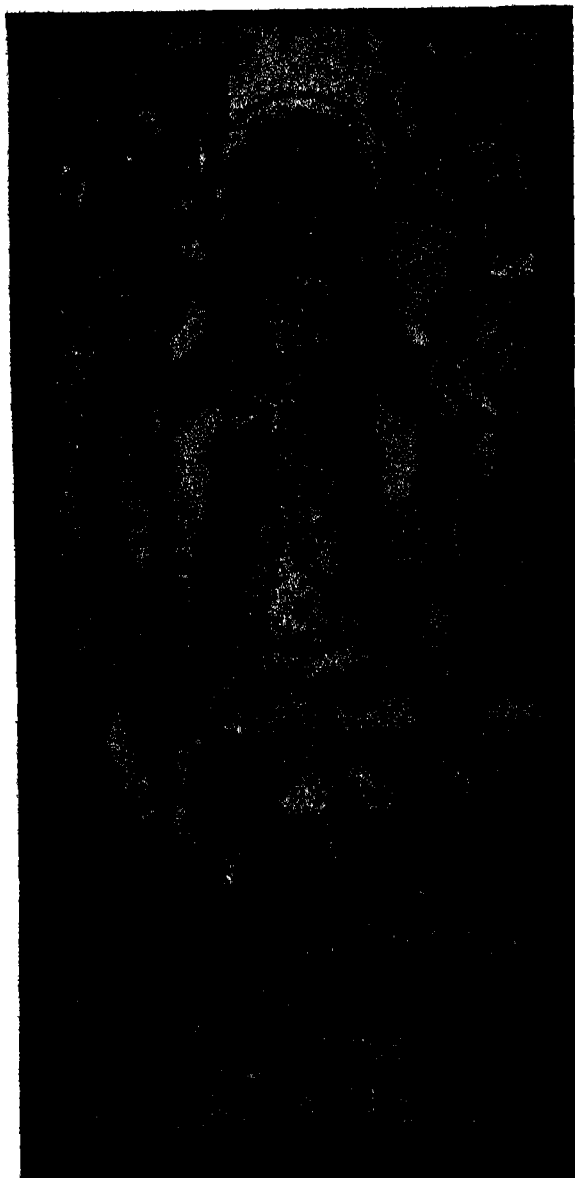
B. Salar Jung Museum : a bronze
caturvimsati-paṭṭa of Pārśvanātha



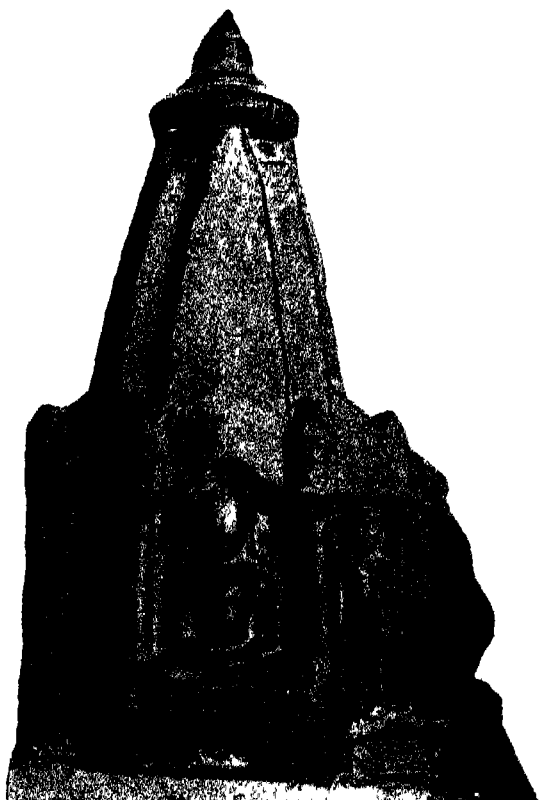
A. Dhubela State Museum :
Tirthaṅkara Rṣabhanātha (Mau)



B. Dhubela State Museum :
Tirthaṅkara Śāntinātha (Mau)



A. Dhubela State Museum :
Yakṣī Cakraśvari (Khajuaho?)



B. Dhubela State Museum :
miniature temple (Nowgong)

OTHER SCULPTURES : The Museum has in its collection two examples (1, size 56 by 39 cm., and 2, 60 by 96 cm.), of miniature representations of temples (plate 366B) showing seated and standing images of Jinas; they are said to have come from Nowgong. A pedestal from the same place shows the miniature figure of a four-handed goddess seated in *lalitāsana*, flanked by an elephant and a lion on either side. The goddess has in her upper and lower right hands a lotus and an *akṣa-mālā*, while she holds a manuscript and *kamaṇḍalu* in her left hands.

Sculptures from Tikamgarh and Mohangarh

There are four sculptures from Tikamgarh and Mohangarh in Tikamgarh District in Bundelkhand. Of these, a figure (4, size 1·69 by 1·08 m.) of Neminātha from Mohangarh is noteworthy. It shows Neminātha seated in *padmāsana* in *dhyāna-mudrā* on a high pedestal and attended by various gods. Another piece (37) is the lower part of an image of Ṛṣabhanātha, seated on an ornamental pedestal showing the symbol, bull, and small figures of Gomukha and Cakreśvarī at the extremities.

Sculptures from Garoli and Jaso

The Museum has two images (33, height 78 cm., and 35, height 60 cm.) from Garoli, both representing Śāntinātha in *kāyotsarga*-posture, the first of white sandstone and the second of red sandstone. The deer-symbol is seen on the pedestals of both. The second image bears a mason's mark. A group of four sculptures (12 to 15, height of each 58 cm.) from Jaso is of red sandstone and forms the *caturvīṃśati-paṭṭa* with miniature representations of the twenty-four Tirthaṅkaras in *padmāsana* or in *kāyotsarga* (plate 367A).

Sculptures from former Rewa State

These images, all of standstone, represent the Kalacuri art. Their exact provenance, however, is not known.

TIRTHAṆKARAS : There are two images of Ṛṣabhanātha, one of which (38, 1·30 m.) represents Ṛṣabhanātha seated in *padmāsana* in *dhyāna-mudrā* under a triple *chatra*. The fine white sandstone sculpture shows a *prabhā-maṇḍala* of lotuses behind the head of the Tirthaṅkara, *śrīvatsa* on his chest, and *jaṭā* on the shoulders. There is a miniature representation of Yakṣī Cakreśvarī between the two lions on the pedestal. The goddess is four-armed and holds two *cakras* in her upper hands. The other piece (34) shows a different hair-style. A seated image of Neminātha (40, height 1·14 m.), perhaps from

Shahdol, shows the Jina as seated in *padmāsana* in *dhyāna-mudrā* on a high pedestal (plate 367B). Above him are shown twenty-one seated Tirthaṅkaras in three rows and a standing Tirthaṅkara by the side of the elephants on either side. On the ornamented pedestal of the image is shown a *śaṅkha*. Yakṣa Gomedha and Yakṣī Ambikā with female worshippers stand at the extremities. The standing figure of Ambikā is remarkable. She is standing under a mango-tree with her *vāhana*, lion. Of the images of Pārśvanātha in the collection, two are seated and three are standing. One of them (41, 1·30 m.) is seated in *padmāsana* in *dhyāna-mudrā*, sheltered by a seven-hooded serpent. The pedestal shows seated Padmāvatī attended by Nāgīs with folded hands and in devotional attitude. Another image (39, height 1·20 m.) represents Pārśvanātha seated in *padmāsana*; the *śrīvatsa*-symbol is, however, absent in this image. The three standing images of Pārśvanātha are of red sandstone (27, 28 and 31, heights respectively 1·29, 1·37 and 1·25 m.), while two images (28 and 29) show miniature representations of four seated Jinas besides the main image of Pārśvanātha in *kāyotsarga*.

SARVATOBHADRIKĀ : Of the *sarvatobhadrikā* class, one (204, height 1·20 m.) has on the *śikhara*-portion seated Jinas (plate 368A), while on its four sides are shown four Tirthaṅkaras seated in *padmāsana*, identifiable as Ṛṣabhanātha, Ajitanātha, Neminātha and Pārśvanātha. Another *sarvatobhadrikā* has the figures of Ṛṣabhanātha, Neminātha, Pārśvanātha and Mahāvīra.

YAKṢAS : There are five images (19-23, heights 56 to 98 cm.) representing Yakṣa Gomedha and Yakṣī Ambikā seated in *lalitāsana* under a mango-tree and having the miniature representation of a seated Tirthaṅkara within the tree. One of these (23) has four more miniature images of standing Jinas. In these sculptures the goddess is always shown as holding a child in her hand. Yet another sculpture (18, size 74 by 68 cm.) is that of Brahmā, the Yakṣa of Śitalanātha, who is shown four-handed holding a manuscript in one hand and a lotus in another (plate 368B).

BALCHANDRA JAIN

CENTRAL ARCHAEOLOGICAL MUSEUM, GWALIOR

The Central Archaeological Museum of Gwalior, located in the Gujari-Mahal, Gwalior Fort, has in its collection some fifty Jaina images collected from various places in the former Gwalior State of central India. They may be broadly classified into four categories : (1) images of the Gupta period; (2) images assignable to the early medieval period (*circa* ninth and tenth

centuries; (3) images of the medieval period (eleventh and twelfth centuries); and (4) images of the late medieval period (under the Tomara rulers of Gwalior).

Images of the Gupta period

Out of the three Jaina images of the Gupta period, two represent Tirthaṅkaras standing in *kāyotsarga*, while the third is of Ambikā. The first image (33, height 1.96 m.), from Besnagar near Vidisha, shows an unidentified standing Tirthaṅkara. His hands reach down to his knees and are supported by lotus-buds. The curly hair and slightly-raised *uṣṇīṣa* are noteworthy. Behind the head of the Tirthaṅkara is a circular halo with a multipetalled lotus in the centre and a border of small rosettes on the outer edge, flanked by two flying Vidyādhara bearing garlands. Near the feet of the Jina are two kneeling devotees offering garlands. The heads of these devotees are now broken. The image is assignable to *circa* fifth century on stylistic considerations. Another image (55, height 95 cm.) is a torso of Rṣabhanātha which was brought to the Museum from Lashkar (Gwalior). The third sculpture (49, size 33 by 42 cm.), which has been identified as a Pārvatī, is perhaps the Jaina Yakṣī Ambikā, as the goddess therein is seated under a mango-tree on her vehicle, lion. Her younger son Priyaṅkara is seen seated on the left thigh, while the elder son Śubhaṅkara stands to her right. The image, brought from Tumain in District Guna, is assignable to the early sixth century.

Early medieval images

Images of this period, numbering eight, were collected from Badoh (Vidisha), Terahi, Gwalior Fort and other unknown sites. A white sandstone image (132, size 54 by 44 cm.) represents an unidentified Jina seated in *padmāsana* in *dhyāna-mudrā* on a pedestal supported by two lions and having a *dharma-cakra* flanked by two deer. The head of this image is broken. Another image of Tirthaṅkara (123, size 2.11 by 1.16 m.), from Gwalior Fort, is shown seated in *padmāsana* in *dhyāna-mudrā* on a pedestal. Behind the head of the Tirthaṅkara is a decorated halo. Above his head is a triple umbrella flanked by two elephants facing front and above the *chatra* is a *duṇḍubhi*-symbol. Below the *chatra* is also seen a thick garland supported by two Vidyādhara. The main image of the Tirthaṅkara is flanked by the Indras of the Saudharma and Īśāna heavens. The outer *paṭṭikas* of the sculpture are decorated with *vyāla*- and *makara*-motifs. The figures of the nine planets are shown above the Indras, four on the right side and five on the left. Above them are seen small figures of standing Jinas. The outer corners of the pedestal of the image have the figures of a Yakṣa and a Yakṣī respectively.

The Yakṣa, seated on a cushion, holds a bag; the two-armed Yakṣī is holding a lotus (?) in one of her hands while the other is raised in *abhaya*-pose.

A *sarvatobhadrikā* image from Gwalior Fort (114, height 84 cm.) may be included under this category. The sculpture shows standing Tirthaṅkaras on all four sides. Two of them are Rṣabhanātha and Pārśvanātha, while the other two remain unidentified.

A gigantic sculpture (79, 2 m. by 1.35 m.) from the Gadarmal temple of Badoh (Vidisha) shows a lady reclining on a couch with an ornamental bed-sheet and a pillow. A child lies besides her on a small pillow. The lady has a halo behind her head and is attended by four female attendants on her right and one behind her head. The sculpture perhaps represents the mother of a Tirthaṅkara attended by the Dik-kumārikās, although some scholars have identified it as the representation of Yaśodā or Devakī and Kṛṣṇa.

An image of Ambikā (98, height 72 cm.) from Terahi, shows the goddess seated on a lotus-seat with her *vāhana*, lion, and holding *āmra-lumbi* in her left hand. The figure of the child seated on her lap is damaged. The male figure to her left also holds an *āmra-lumbi*, while the female attendant on the right is a *caurī*-bearer. The sculpture is beautifully decorated with *gaja-sārdūla* motifs and flying Vidyādhara. Yakṣa-couples, generally identified as Gomeda and Ambikā, are also represented in this collection by two sculptures (294 and 386, sizes 75 by 16 cm. and 40 by 47 cm.).

Medieval images

Most of the fifteen images of this period have been brought from Padhawali, District Morena, and Vidisha.

Rṣabhanātha is represented by a sculpture (128, height 1.16 m.) from Vidisha in which he is shown seated in *padmāsana* in *dhyāna-mudrā* on a pedestal which is now broken. Eight small figures of the Jinas on the surviving part of the *parikara* suggest that the image was a *caturviṃśati-paṭṭa* with Rṣabhanātha as the *mūla-nāyaka*. The sculpture is assignable to the twelfth century. An image of Ajitanātha (129, height 82 cm.), from Padhawali, shows the Tirthaṅkara standing in *kāyotsarga* on a pedestal containing his *lāñchana*, elephant. The outer frame of the image is broken on the left side, while the right side shows three standing Tirthaṅkaras and the *vyāla*-motif. The image is datable to the twelfth century. An image of Śāntinātha (127, height 2 m.) was also acquired from Padhawali. It shows him standing in *kāyotsarga*

on a pedestal having a deer-symbol. Four small figures of the standing Jinas make the image as a *pañca-tīrthika*. It is assignable to *circa* twelfth century.

Pārśvanātha is represented in three sculptures acquired from Padhawali, Ahmedpur (Vidisha) and Gwalior Fort respectively. The Padhawali image (124, height 1.40 m.) represents Pārśvanātha seated in *padmāsana* in *dhyāna-mudrā* on a coiled serpent. He has a *śrīvatsa*-mark on his chest. Behind his head is the *prabhā-maṇḍala* and above the head the triple umbrella flanked by the elephants and the *duṇḍubhi*-symbol on the *chatra*. The attendant Indras flanking the Tirthaṅkara are shown standing on elephants. They have serpent-hoods on their heads. The pedestal shows a *dharma-cakra*, devotees and lions. The image acquired from Ahmedpur (119, height 1.45 m.) shows Pārśvanātha standing in *kāyotsarga* under a serpent-canopy. The third image of Pārśvanātha (130, height 78 cm.), from Gwalior Fort, is inscribed and can be attributed to eleventh-twelfth century. The small figures of the Jinas in the *parikara* suggest that the image was meant to be a *caturvīṃśati* image. A small figure of Kṣetrapāla with his *vāhana*, dog, is also seen on the pedestal. The other three image (115, 121 and 122) of seated Tirthaṅkaras cannot be identified in the absence of the respective *lāñchanas*. Of these, the first one is from Gwalior Fort, while the other two are from Padhawali.

There are two *sarvatobhadrikā* images of this period. The *sarvatobhadrikā* from Vidisha (131, height 88 cm.) has figures of four Tirthaṅkaras on all four sides standing in *dhyāna-mudrā*. While two of these can be identified as Rṣabhanātha and Pārśvanātha, the other two remain unidentified. The other *sarvatobhadrikā* image (262), which is highly polished, was donated by Bharila and (perhaps his wife) Kalaṇā as the inscription states. The provenance of this image is not known.

A *dvi-mūrtikā* (308, size 1.35 m. by 48 cm.), of an unknown findspot but assignable to the thirteenth century, shows two Tirthaṅkaras standing *kāyotsarga*. A single broken piece of the *parikara* of some Tirthaṅkara image (343) of the twelfth century comes from Padhawali, District Shivpuri. A *māna-stambha* from Padhawali (343, height 1.5 m.) shows small figures of Tirthaṅkaras seated in *padmāsana* in niches. One of the Tirthaṅkaras can be identified as Pārśvanātha from the serpent-hoods. Among the goddesses there is only one image of Cakreśvari in the collection (149).

Late medieval images

About twenty Jaina images of the collection belong to the period of the Tomara rulers of Gwalior. They are from Gwalior Fort; however, the exact provenance of some of these is not known.

Rṣabhanātha is represented by an image (118, height 72 cm.) found in the Fort area. It shows the Jina as seated in *padmāsana* in *dhyāna-mudrā* on a pedestal supported on two lions. Another piece (384) is perhaps the broken pedestal of some **Rṣabhanātha** image. **Sambhavanātha** is represented in an image (30, height 92 cm.). His symbol, horse, is seen on the pedestal. The lower part of an image of **Padmaprabha** (116, height 83 cm.) is interesting as the pedestal contains an inscription dated *saṃvat* 1552, according to which the image was installed at **Gopācaladurga** (Gwalior) during the reign of **Mahārājādhirāja Mānasimha** (of the Tomara dynasty). The inscription gives information regarding the **Bhaṭṭāraka** of Gwalior who belonged to the line of **Bhaṭṭāraka Padmanandi** of *Sarasvatī-gaccha* of *Balātkāra-gaṇa* of *Mūla-saṅgha*.

A *pañca-tīrthika* (125, height 1.42 m.) having **Candraprabha** as the *mūla-nāyaka*, acquired from Gwalior Fort, shows the **Tirthaṅkaras**, the main figure standing in *kāyotsarga* on a semicircular pedestal supported by two lions. The symbol of the **Tirthaṅkara** is seen below. In addition, there are four small figures of **Tirthaṅkaras**, two standing and two seated.

The image of **Neminātha** (117, height 2 m.), also from Gwalior Fort, shows the Jina as standing on a lotus resting on a pedestal and attended by the **Indras**. The pedestal of the image contains a conch-symbol, a *dharma-cakra* and a female devotee. Another important sculpture of this period is the lower part of a **Pārśvanātha** image. The pedestal of the image shows **Yakṣa Dharaṇendra** and **Yakṣi Padmāvati** seated on the right and left corners respectively. Both have serpent-hoods on their heads. The goddess is seated on a serpent but the *vāhana* of the **Yakṣa** is a *kukkuṭa*. The inscription incised on the pedestal of the image bears the date *saṃvat* 1476 (?) of the reign of **Vikramāditya**, a Tomara ruler of Gwalior. The inscription also mentions **Bhaṭṭāraka Sahasrakīrti** of *Puṣkara-gaṇa* and **Māthura-anvaya** of the *Kāṣṭhā-saṅgha*. Another piece (306, size 67 by 57 cm.) is the broken head of a large **Pārśvanātha** image.

Another seated image (126, height 71 cm.), from Gwalior Fort, represents an unidentified **Tirthaṅkara** seated in *padmāsana* in *dhyāna-mudrā*. The find-spot of another unidentified seated Jina image (683, height 1.26 m.) is not known, besides two other (133 and 174) seated **Tirthaṅkara** images. A *pañṇa* (size 35 by 51 cm.) showing eighteen **Tirthaṅkaras** in three rows is datable to fifteenth century.

The Museum has two *sarvatobhadrikā* images (261 and 263, heights 1.16 and 1.21 m.) of the Tomara period, with the representation of **Tirthaṅkaras**

on all four sides. On the latter, the figure of Pārśvanātha only can be recognized, while on the former the two Tirthaṅkaras, Ṛṣabhanātha and Pārśvanātha, are identifiable. The Museum has a *māna-stambha* (260, height 1·09 m.) which shows one hundred and thirty-nine small images of seated Tirthaṅkaras, of which only Ṛṣabhanātha can be identified.

BALCHANDRA JAIN

SHIVPURI MUSEUM

The Museum has an interesting collection of Jaina sculptures, mainly from Narwar (ancient Nalapura). Only the more interesting images are described here.

CATURVIMŚATI-PAṬṬA : The sculpture (167, size 1·06 m. by 46 cm.) shows miniature figures of all the twenty-four Tirthaṅkaras along with their symbols carved below their feet in a row. It has an inscription stating that the *paṭṭa* containing the images of the twenty-four Tirthaṅkaras was installed in *saṃvat* 1063 (A.D. 1006).

TIRTHAṆKARAS : There are a number of standing Tirthaṅkara images in the Museum. Most of them are ascribable to the twelfth century, as is evident from a short inscription incised on the pedestal of one of the images (146) of Candraprabha (plate 369). It tells us that the image was installed in *saṃvat* 1241 by Jayacandra along with his wives, Suhanā and Monā, and his son, Āśādhara. Another image (2, height 2 m.) represents Ajitanātha who is shown standing in *kāyotsarga* under a triple umbrella with *āmalaka* and *kalaśa* at the top. Above the umbrella is a decorated niche with the figure of a Jina seated in *dhyāna-mudrā*. On both sides of the main figure were two standing *caurī*-bearing Indras who are now missing. The pedestal of this figure is beautifully decorated with lions. It also shows a niche with the miniature figure of a seated Jina, above which are carved a *makara-toraṇa* and *kīrttimukha*. The symbol of Ajitanātha, elephant, is just below the pedestal flanked by two devotees on either side. The next image (3, height 1·55 m.) is of Sambhavanātha with his symbol, horse. The *chatra* of the image is flanked by two elephants having lotus-buds in their trunks. The pedestal shows a couple of devotees. The images of Abhinandanātha (4, height 2·05 m.) and Padmaprabha (5, height 1·95 m.) are more or less similar to the image of Ajitanātha described above excepting their respective symbols. The other Tirthaṅkaras are similarly represented in various other standing images. Of these, one of the most beautiful images (19, height 1·35 m.) of the collection, bearing an excellent polish, cannot be identified in the absence of any symbol.

Besides these the Museum has also some *dvi-mūrtikā-pratimās* in its collection in which two Tirthaṅkaras are represented on each slab. One of these (16, height 1·40 m.) shows Ajitanātha and Sambhavanātha with their usual symbols (plate 370A), while another (17) is the *eka-mūrtikā* of Sambhavanātha and Neminātha. All of them stand in *kāyotsarga*. Yet another image (18, height 1·10 m.) represents Śāntinātha and Mahāvīra; it has a short record inscribed on the pedestal which says that it was installed by one Jasahara.

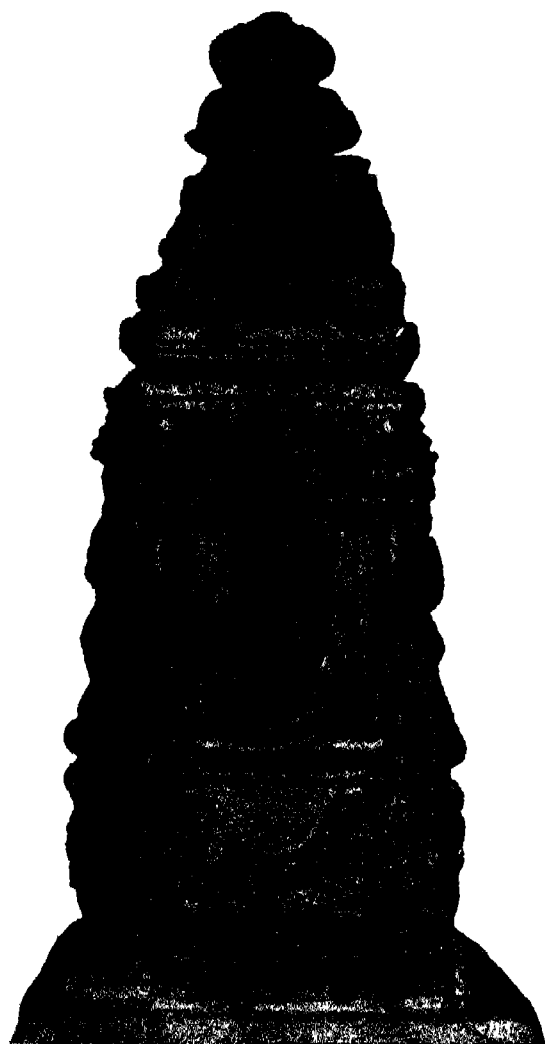
The images showing the Tirthaṅkaras in *padmāsana* are better executed. One of these (1, height 1·85 m.) shows an unidentified Tirthaṅkara seated in *padmāsana* in *dhyāna-mudrā*, with a beautifully-carved *śrīvatsa*-symbol on the chest and an ornamented halo behind his head. The right hand and the knee of the Tirthaṅkara are damaged (plate 370B). Another sculpture (6, height 95 cm.) belongs to Supārśvanātha who is seated on a lion-throne in *dhyāna-mudrā* under five serpent-hoods and a triple umbrella. Both the hands of this beautiful image are broken. An image (24, height 1·35 m.) of some unidentified Tirthaṅkara (plate 371A) is interesting because of its decorated seat and halo. An image of Pārśvanātha (27, height 1·35 m.) shows him (plate 371B) seated in *padmāsana* on the coils of the serpent whose seven hoods are seen above the head with the *caurī*-bearers standing on either side, flying figures with garlands, elephants holding *kalāśas* with their trunks above the *chatra* and the drummers. Yet another interesting image (55, height 1 m.) is carved in the round. Of the other *padmāsana* images of the twelfth century, there are three examples (29, 39 and 43). The Museum also contains lower portions of some black-stone images which were installed in *sarhvat* 1329, 1334, 1341, 1344 and 1346, as known from the inscriptions incised on their pedestals. All these images are in *padmāsana* but their upper parts are broken and lost.

DECORATED ARCHITECTURAL PIECES : The decorated architectural pieces in the Museum, from Narwar, are beautiful examples of the excellent craftsmanship. They are parts of miniature *toraṇas*. In one of them (47), the central image is that of a six-armed Yakṣī seated in *lalitāsana* on a high cushion in a pillared niche with a *śikhara* above. On the left and right are seated Tirthaṅkaras with *chatras* above. In the extreme right and left pillared niches, crowned by *śikharas*, is a Jina seated in *dhyāna-mudrā*. On the extreme right and left were figures of *makara*, of which the one on extreme left is now damaged. The second piece ((plate 372) shows Yakṣīs and Tirthaṅkaras in niches. There are altogether three Yakṣīs. The central one, sitting on Garuḍa and holding *cakra* and *gadā* in her upper hands, may be identified as

B. Dhubela State Museum :
Tirthaṅkara Neminātha (District Shahdol)



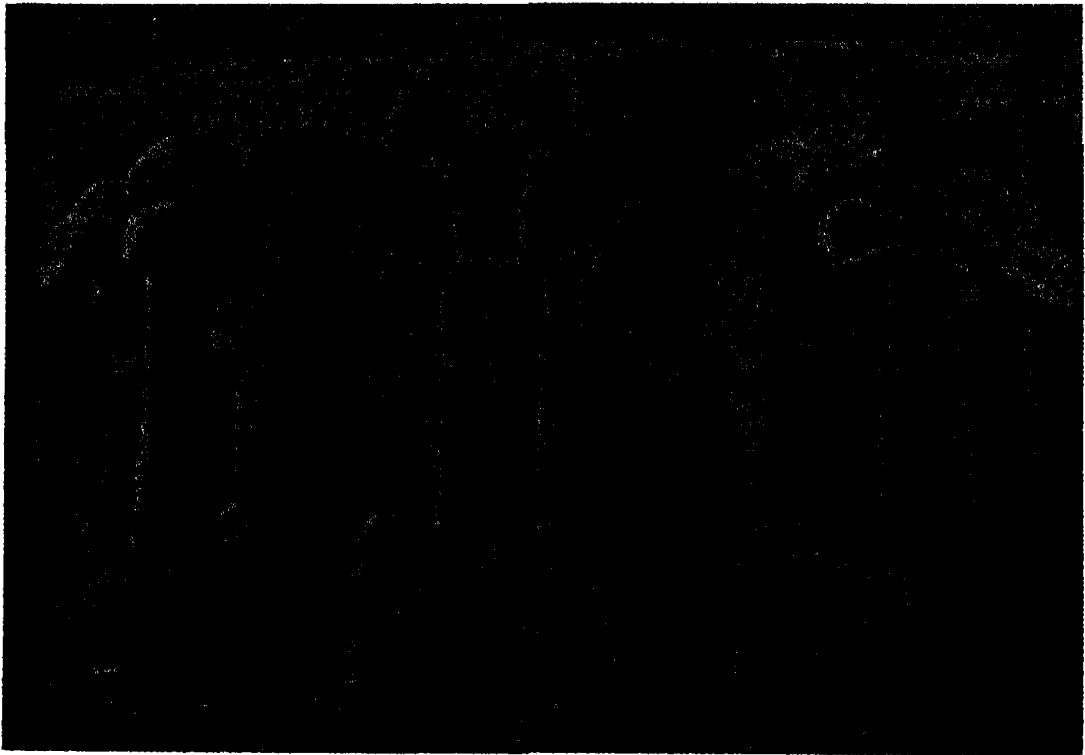
A. Dhubela State Museum :
caturvīṣaṭi-paṭṭa (Jaso)



A. Dhubela State Museum :
sarvatobhadra (Rewa region)



B. Dhubela State Museum :
Yakṣa Brahmā (Rewa region)



Shivpuri Museum: pedestal of image of Tirthankara Candraprabha



A. Shivpuri Museum: a *dvi-mūrtikā*

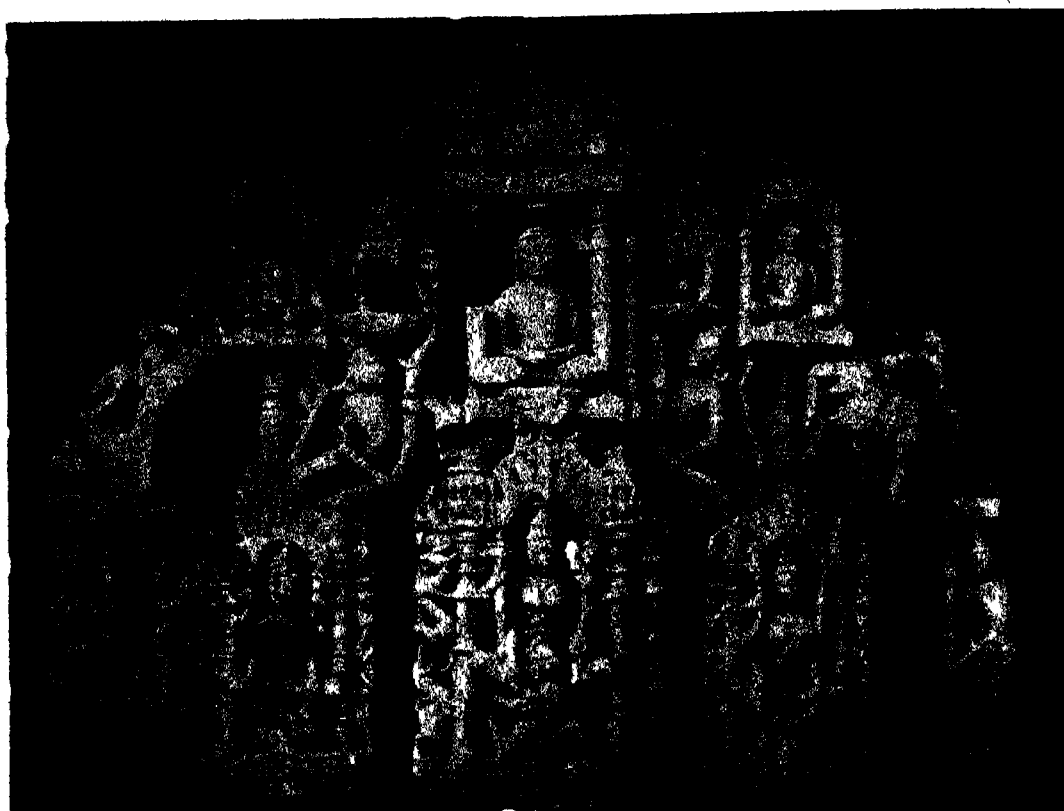


B. Shivpuri Museum : a Tirthaṅkara

B. Shivpuri Museum : Tirthaṅkara
Pārśvanātha



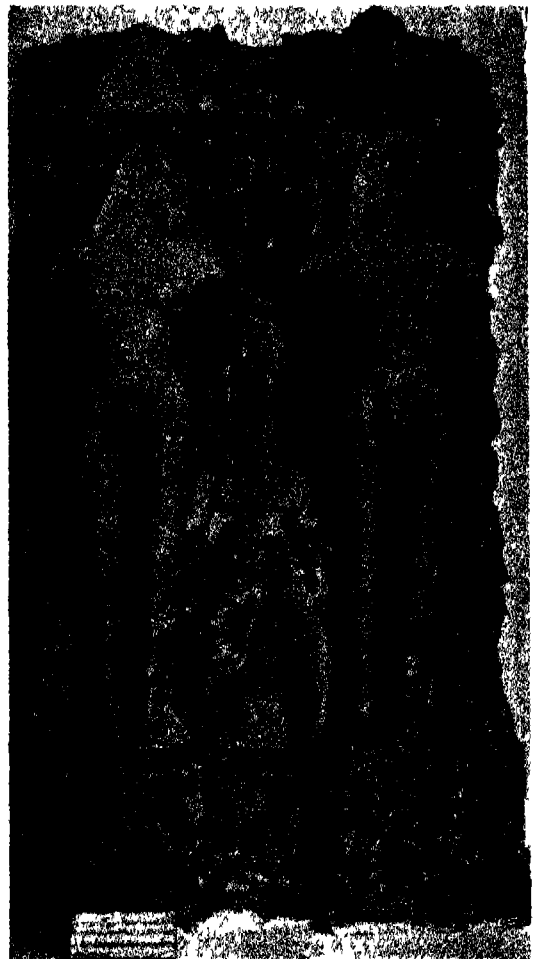
A. Shivpuri Museum : a Tirthaṅkara



Shivpuri Museum: an architectural piece



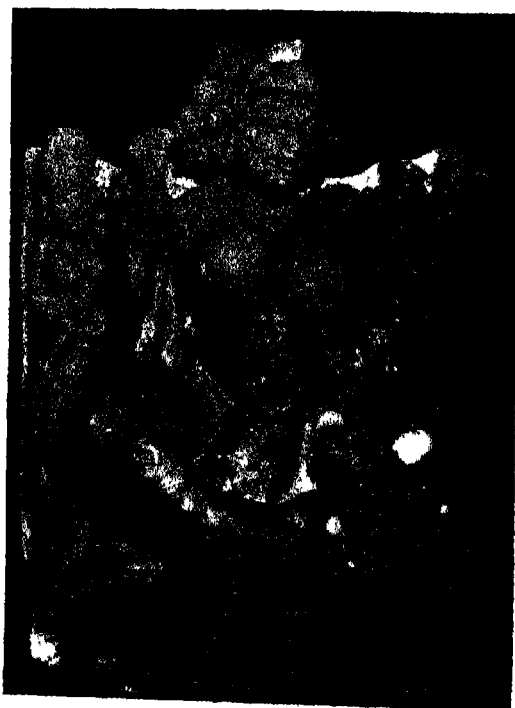
A. Raipur Museum: Mahāvīra
(Karitalai)



B. Raipur Museum: Ajitanātha and
Sambhavanātha (Karitalai)



A. Raipur Museum; a *sarvatobhadrikā*
(Karitalai)



B. Raipur Museum; Yakṣī
Ambikā (Kartialai)

Cakresvari. Above the Yakṣis, in the central niche, is the figure of a seated Jina in *dhyaṇa-mudrā* having on either side a Jina in smaller niches. The figure in the central niche is flanked by flying garland-bearers. The third piece (51) shows a Tirthaṅkara seated in *dhyaṇa-mudrā* in a niche centred in a miniature temple, the row of columns of which is decorated with *gaja-śārdūla*-motifs. The tiered *śikhara* has an *āmalaka* on it but no *kalāṣa*. On either side of the miniature temple are carved *makara*-motifs. Two pieces (210 and 235) are miniature temples, of which the first shows a Jina seated in *padmāsana* in a niche, while the niche of the other miniature is occupied by an eight-armed Yakṣi seated on her vehicle, bull. The *śikhara* of the second is highly ornate.

The pedestals in the collection are also important artistically as also for bearing symbols of the Tirthaṅkaras whose images were originally installed on them.

A PILLAR : This piece (91), which has an inscription of *saṃvat* 1517 and Śaka year 1382, contains, besides the images of the Tirthaṅkaras, images of an Ācārya with his *kamaṇḍalu* and *picchikā* who can be identified with Ācārya Pratāpacandra, a disciple of Ācārya Kṣemakīrtti of the Māthura-*anvaya* of the Kāṣṭhā-*saṅgha* on the basis of the information given in the inscription. The *sādhvī* seated in *padmāsana* with *kamaṇḍalu* and *picchikā* may be Āryikā Sanyamaśrī, who is also mentioned in the inscription on this pillar.

BALCHANDRA JAIN

JAISINGHAPURA JAINA ARCHAEOLOGICAL MUSEUM, UJJAIN

The Museum has over five hundred pieces collected from various sites in the Malwa region. Of these, ninety-six images are inscribed. The collection consists of Tirthaṅkara images, images of Jaina goddesses, *sarvatobhadrikās* and *caumukhas*. The largest number in the collection are images of Pārśvanātha, of which the Museum has sixty-four pieces, while there are thirty-seven images of Ṛṣabhanātha, twenty of Candraprabha and twelve of Ajitanātha. The other Tirthaṅkara images are variously represented.

Among the inscribed images the important ones are : an image (30) of Ṛṣabhanātha from Dhar bearing an inscription of Vikrama-*saṃvat* 1626; marble images (47 and 50) of Ṛṣabhanātha from Jawas dated *saṃvat* 1416; an image (71) of black stone from Nagda (Dewas) of *saṃvat* 1222; an image (176) of Abhinandanātha which gives *saṃvat* 1118 as the date of its installation; two images of Śāntinātha mentioning *saṃvat* 1222 and 1231; an

image of a goddess containing a three-line inscription of *sahvat* 1224; and two black-stone images (49 and 56) of Suvratanaṭha from Ashta and Karcha, with inscriptions in twelfth-century characters.

Particularly interesting in the collection is an image of Pārśvanātha from Guna wherein the Jina is shown as sitting in *padmāsana* under the canopy of a seven-hooded serpent and Yakṣa Dharaṇendra and Yakṣi Padmāvatī to his left and right respectively.

Among the Jaina Devis, one of the finest is a fragmentary image of Cakreśvari from Badnawar. From the same place were also acquired images of Mahāmānasī, Rohiṇī, Ambikā and Nirvāṇa-devī which are important from the point of view of art.

One of the stone reliefs (141) in the Museum shows figures of six Jaina goddesses with a child on the lap of each and the name of each goddess. Another relief (156) contains the figures with their names, Deva-dāsī, Rasadguṇa-devī, Vimāravatī and Triśalā-devī, inscribed below.

The Museum also has twenty-two metal images and a *samavasaraṇa* in its collection, most of them inscribed.

SATYANDHAR KUMAR SETHI
SURENDRA KUMAR ARYA

RAIPUR MUSEUM

The Mahant Ghasidas Memorial Museum at Raipur has an interesting collection consisting of forty stone images of Tirthaṅkaras, attendant gods and goddesses, *caumukhas* and *sahasra-kūṭas* belonging to the reign of the Kalacuri rulers, excepting an image of the times of the Somavarmśis of South Kosala. Out of the thirty-nine Kalacuri sculptures thirty-three represent the art of the Kalacuris of Ḍāhala or Cedi who had their seat at Tripurī (modern Tewar near Jabalpur). The remaining six images are from the territories occupied and ruled over by their younger branch having its capital at Ratnapura (modern Ratanpur in District Bilaspur). The single image of the Somavarmśī period is assignable to *circa* A.D. 890 and is said to have come from Sirpur or ancient Śrīpura, the ancient capital of South Kosala. The Ḍāhala sculptures, all collected from Karitalai in District Jabalpur, belong to the tenth and eleventh centuries. Out of the images collected from Chhattisgarh, four were found at Ratanpur, while two broken images are from Arang in District Raipur, all assignable to the twelfth century.

Sculptures from Sirpur

PĀRŚVANĀTHA : The image of Pārśvanātha (0003, height 1·08 m.) is seated in *padmāsana* in *dhyāna-mudrā* under the seven-headed hood of a serpent whose body is rendered into a couple of parallel coils and seemingly serves as a cushion at the back of the Tirthaṅkara. At the extremities *makaras* forming the back seat of the Jina are also visible. The face, hands and knees of the figure are damaged. The Jina has the *śrīvatsa* and the *cakra* in the centre of his chest and palms respectively. His curly hair is adorned with an *uṣṇīṣa* in the centre. The pedestal of the image is much mutilated.

Sculptures from Karitalai

Karitalai was an important centre of the Jainas during the Kalacuri period. A large number of Jaina images have been found at that place, out of which thirty-three have been acquired by the Raipur Museum.

RṢABHANĀTHA : The Museum has in its collection six stone images of Rṣabhanātha. Of these an image (2537, height 1·35 m.) shows Rṣabhanātha seated in *padmāsana* and *dhyāna-mudrā* on a high ornamental pedestal. The head, right hand and left knee of the image are broken. On the chest is the *śrīvatsa* and behind the head a *prabhā-maṇḍala* is the triple *chatra*, flanked by an elephant and rider on either side. Above the *chatra* is a drummer. Below the elephants are shown a couple of Vidyādhara carrying garlands. Below the Vidyādhara are shown the Indras of the Saudharma and Īsāna heavens with *caurīs* in their hands. The pedestal shows a bull and below it a representation of the *dharma-cakra* flanked by a lion on either side. The right corner of the *siṃhāsana* is occupied by Gomukha, the Yakṣa, and Cakreśvarī, the Yakṣī, seated in *lalitāsana* on the left corner. The second image (2576, height 1·32 m.) of Rṣabhanātha is similar to the image described above. Both the hands and knees of the figure are damaged. Yakṣī Cakreśvarī is shown seated on Garuḍa. The remaining four images (0033, 2525, 2548, and 2594) show Rṣabhanātha seated in *padmāsana* and in *dhyāna-mudrā*. The pedestal of one of the images (0033, height 74 cm.) shows on the left corner the goddess Ambikā in place of Cakreśvarī, while the *siṃhāsana* of another image (2548) has a pair of elephants in addition.

ŚĀNTINĀTHA : An image of Śāntinātha (2538) which shows him standing in *kāyoṭsarga*-posture has on the pedestal a deer, the *lāñchana* of Śāntinātha, besides flanking lions and miniature representations of Garuḍa and Mahāmānāsī, the Yakṣa and Yakṣī of Śāntinātha respectively.

PĀRŚVANĀTHA : All the five images of Pārśvanātha in the Museum are from Karitalai. Of these, two (0035, height 1·04 m., and 2577, height 1·37 m.) are in fact *caturvīṃśati-paṭṭas* with Pārśvanātha as the *mūla-nāyaka*. The first shows him seated in *padmāsana* in *dhyaṇa-mudrā* on a serpent which is shown sheltering with its seven-headed hood the figure of Pārśvanātha; the image has miniature representations of nine Tirthaṅkharas to the right and eight to the left; the remaining six, originally represented in the top row above the *chatra*, are now missing. The pedestal of the image has miniature representations of seated Dharaṇendra and Padmāvati, both having serpent-hoods over their heads. The remaining two Pārśvanātha images (2553 and 2551) are damaged.

MAHĀVĪRA : One of the best sculptures in the Raipur collection is a fine white-sandstone image of Mahāvīra (0036, height 1·01 m.) seated in *utthita-padmāsana* in *dhyaṇa-mudrā* on a high pedestal (plate 373A). His hair is curly with an *uṣṇīṣa* in the centre. He has the *śrīvatsa* on his chest. Unfortunately, the top and right portions containing the *prabhā-maṇḍala* and representations of other *prātihāryas* are broken and lost; however, miniature representations of some of the Jinas, still visible on the proper right of Mahāvīra, suggest that the image was intended to be a *caturvīṃśati-paṭṭa*. The pedestal of the image shows a *cakra* and a lion, the *lāñchana*, in the centre between the lions representing the *simhāsana*. Just below the *cakra* and the *lāñchana* is the figure of a reclining lady,¹ who may, perhaps, be the donor of the image. The pedestal also contains miniature representations of Mātāṅga and Siddhāyikā, the Yakṣa and Yakṣī of Mahāvīra, at its extremities. Below them is a devotee on either side.

OTHER TĪRTHAṆKARAS : There are four Tirthaṅkara images in the Museum-collection which, however, are not identifiable. Of these, the red-sandstone image (2523, height 1·37 m.), in *kāyotsarga*-posture, is one of the best sculptures in the collection and is datable to *circa* tenth century. On the pedestal of the image are shown the eight planets. The other two pieces (2604 and 1609) are the broken heads of Tirthaṅkara images, while another (2580) is the part of some pillar containing representation of a Tirthaṅkara standing in *kāyotsarga*.

DVI-MŪRTIKĀS ETC. : The collection contains five *dvi-mūrtikās* of different Tirthaṅkaras, all standing in *kāyotsarga* on a low pedestal. One or two of these images have short inscriptions incised on the bottom of the pedestals

[¹ For a reclining female (Yakṣī Bahurūpiṇī) below a Jina (Munisuvrata). see above, p. 163, with references, and plate 90.—Editor.]

which are unintelligible. A red Kaimur sandstone *dvi-mūrtikā* (2557, height 1.38 m.), represents Ajitanātha and Sambhavanātha (plate 373B), while the images of Ṛṣabhanātha and Ajitanātha, Puṣpadanta and Śītanātha, Dharmanātha and Śāntinātha, and Mallinātha and Munisuvratanātha (height of each 1.07 m.) are of white sandstone. Triple umbrellas, haloes, flying Vidyādhara, *cauri*-bearers, Indras and the respective Yakṣas and Yakṣis are depicted in all these images. Two other *dvi-mūrtikās* (2605 and 2610) are badly damaged. On the basis of these images it may not be wrong to conjecture that *dvi-mūrtikās* of perhaps all the twenty-four Tirthaṅkaras were installed in the Jaina temples at Karitalai. Another piece in the Museum (2595, width 61 cm.) is perhaps the upper part of a *tri-mūrtikā*, representing three unidentified Tirthaṅkaras standing in *kāyotsarga*.

SARVATOBHADRIKĀ : A *caumukha* sculpture (2555, height 68.5 cm.) represents four Tirthaṅkaras seated in *padmāsana* on the four sides of a pillar (plate 374A). Of these, Pārśvanātha is identified by the serpent-hood. The others may perhaps be Ṛṣabhanātha, Neminātha and Mahāvīra.

SAHASRA-KŪṬAS : There are four examples of *sahasra-kūṭas* in the collection. The tallest (2519, height 89 cm.) has one hundred and sixty small images in seven tiers. The second example (2537, height 76 cm.) contains one hundred and forty-four images in six tiers. The remaining two (2541 and 2540) have representations of one hundred and sixteen and one hundred and sixty-four Jinas respectively in five tiers. Cf. above, plate 99.

AMBIKĀ : The Śāsana-devī of the twenty-second Tirthaṅkara Neminātha, Āmrā or Ambikā, is represented in three sculptures. One of these (0097, height 40.5 cm.) is a white-spotted red-sandstone image of Ambikā seated in *lalitāsana* on a lion (plate 374B). The two-armed goddess is shown holding an *āmra-lumbi* in her right hand. Her younger child Priyaṅkara, sitting on the lap, is supported by the left hand, while the elder son Śubhaṅkara is seen below the right leg of the Yakṣi who is also attended by a female attendant on either side. The ornamentation of the image is rich and the expression smiling and blissful. The top portion of the image is broken. The second image (0034, height 91.5 cm.) represents Ambikā standing in *tri-bhaṅga* under a mango-tree on a plain pedestal with Priyaṅkara on the lap and Śubhaṅkara standing beneath the bunch of mangoes held by Ambikā in her right hand. A small seated figure of Neminātha is seen overhead amidst the flowering tree. To the left and right of Ambikā are standing a bearded devotee with folded hands and a female worshipper respectively. The vehicle of the goddess, a lion, is seen behind her legs. A third piece (2681, height 48 cm.), appearing to

be a broken part of a doorway, represents Ambikā and Padmāvati seated below an arch.

SARASVATĪ : A much-damaged red-sandstone sculpture of Sarasvatī (2524, height 79 cm.) represents the four-handed Vidyā-devī seated in *lālāsana*. Her head and hands are broken, but a *vāṇā*, held in her lower right and left hands, is visible.

Sculptures from Ratanpur

RṢABHANĀTHA : The Museum has two images of Rṣabhanātha which were originally found at Ratanpur in District Bilaspur. One of them (0001, height 1.04 m.) represents the first Tīrthaṅkara seated in *padmāsana* in *dhyāna-mudrā* under a triple umbrella on an ornamental seat. His nose and lips are damaged. Behind his head is the *prabhā-maṇḍala* and on his chest a *śrīvatsa*. To either side of the umbrella is an elephant with a rider on its back. In the panel below the elephants on each side are flying male and female Vidyādhara carrying garlands. Below them are the Indras of Saudharma and Īśāna heavens on the right and left sides of the Tīrthaṅkara respectively. The ornamental seat shows a bull, the *lāñchana*. In front and at the back of the bull are represented a male and a female devotee who are worshipping the main figure. On the pedestal is a *dharma-cakra* in the centre flanked by a couchant lion. On the right and left corners of the pedestal are carved respectively small figures of Gomukha and Cakreśvarī, both seated in *lālāsana*. Another image (0002, height 81 cm.) is similar to the image described above but is much damaged; it has a single umbrella above the head.

CANDRAPRABHA : The black granite image of Candraprabha (0007, height 73.5 cm.) is shown seated in *padmāsana* in *dhyāna-mudrā*. The figure is damaged; however, it can be recognized on the basis of the crescent, his *lāñchana*, carved on his ornamental seat, and the Yakṣa and Yakṣī at the extremities of the pedestal.

Sculptures from Arang

The sculptures (0104 and 0105) from Arang, District Raipur, are all broken. Both these pieces perhaps represent some Tīrthaṅkaras standing in *kāyotsarga*-postures.

BALCHANDRA JAIN

COLLECTIONS AT KHAJURAHO¹

Apart from the sculptures on the façades of the temples, there are hundreds of Jaina pieces, complete or mutilated, lying scattered at Khajuraho, indicating that the number of Jaina temples at Khajuraho was much larger than what is now extant (above, chapter 22). On the inner face of the compound-wall of the Jaina group of temples are fixed over three hundred sculptural and architectural pieces (plate 375), awaiting removal to a proposed museum. In addition, a few Jaina pieces are displayed in the Archaeological Museum at Khajuraho, established in 1967, to house the material at one time collected in an open-air museum. The following is a survey of the more important pieces in both the collections, the first called here the Jaina Collection and the second the Khajuraho Museum.

TIRTHAṆKARAS: The majority of the Tirthaṅkara sculptures represent Ṛṣabhanātha, the more remarkable of them in the sitting-posture. The largest of them, now in the Khajuraho Museum (1667), was acquired from near the Ghaṇṭai temple; it has the word *Ghaṇṭai* inscribed at the corner of the high *sithhāsana*, which shows a *dharma-cakra* flanked by a lion and Yakṣa Gomukha on the right and again by a lion and Yakṣī Cakreśvarī on the left. On the elegant pedestal are depicted the Nava-grahas, starting with Sūrya. Around the Tirthaṅkara are two flywhisk-bearing Indras, elephants, *vyālas*, *makaras*, etc., occupying the appropriate places. The presentation of the eight *prātihāryas* and the lotus-shaped halo is remarkable. The locks of the artistically-combed hair of the main deity fall on his shoulders. Another seated Ṛṣabhanātha in the Jaina Collection (103) also shows Gomukha and Cakreśvarī on the pedestal. The latter is shown in *lalita*-pose on her Garuḍa-mount, with her upper hands having a mace and conch and the lower ones *varada-mudrā* and a conch. The pedestal shows a humped bull flanked by a male and a female, evidently the donors of the image. The Indras in *tri-bhaṅga* have lotuses in their hands, but the usual flywhisks are missing. The halo is flanked by a couple of running elephants with vessels over them and also a Vidyādhara-couple carrying garlands. Further above this are two each of Gandharvas with garlands and parasol, over which are a *sūcī*, an *āmalaka* and a *kalāṣa*. The *udghoṣakas* have on either side Gandharva maidens with *vinā* in their hands. Two more images, also in the same Collection (8 and 27), deserve mention even though they are fragmentary. So are three others (1612, 1712 and 1642) in the Khajuraho Museum, all representative pieces of medieval art. The most beautiful representation of Ṛṣabhanātha in the Museum (1830, plate 376A) shows the

[¹ Abridged from a chapter contributed by the author.—Editor.]

Tirthaṅkara as seated on a deeply-carved *śiṃhāsana*, with a string hanging from the *śrīvatsa* on his chest. The halo consists of seven roundels. A string issuing out of the mouth of the *kīrttimukha* touches a horse-rider. Below the overhead parasol is a lotus. Each of the three Vidyādhara is shown as flying through clouds.

A remarkable Pārśvanātha (plate 376B) recovered by the present writer in 1966-67 from a field near the Ghaṇṭai temple is now in the Jaina Collection (100). The tail of the serpent, the *lāñchana* of the Jina, dangles over the carpet of the throne. Its coils form the seat of Pārśvanātha and end in forming the canopy over his head. Dharapendra and Padmāvatī, also with snake-hooded canopies, are shown seated in *padmāsana* on Pārśvanātha's seat, on either side of which is an Indra with lotus in one hand and flywhisk in the other. The slab depicts on an outer panel on either side an elephant, *vyāla*, *makara*, etc. On either side of the canopy, above the Yakṣas, are elephants, whereas the parasol is flanked by gods and Vidyādhara with musical instruments and garlands. The limbs of the Tirthaṅkara are proportionate. The design of the hair is of *uṣṇīṣa*-type. A remarkable Pārśvanātha in the Khajuraho Museum (1654, plate 377A) is in the standing-pose, with the usual Yakṣa and the Yakṣī. What is remarkable there is the depiction of all the nine Grahas, whereas only Sūrya is mostly associated with Pārśvanātha who is worshipped particularly on Sundays. Perhaps this image could be taken to have been made for some particular ritual.

Though Śāntinātha is also represented at Khajuraho, neither of the two collections houses any important image of this Jina. Mahāvīra images are not common, their number being hardly twenty. The Khajuraho Museum houses a Mahāvīra (457) inscribed with the words *praṇamati Vīranātha-deva*. The other inscription *rūpakāra Kumāra-sīha* may be taken to record the sculptor's name. Mahāvīra is represented by some other images (1631, 1637, 1689 of the Khajuraho Museum and some unnumbered ones in the Jaina Collection). If the tradition that all images without any symbol represent Mahāvīra is accepted, then there would be over one hundred images of the Tirthaṅkara.

A piece in the Jaina Collection (102, plate 377B) seems to be the upper part of a *toraṇa*, the centre of which is a seated Jina for whose worship are coming kings on elephants holding lotuses with their trunks. The upper panel shows two Vidyādhara holding garlands and lotuses in hands and a row of eight Gandharvas engaged in playing on musical instruments on either side. The scene may represent the birth-lustration of the Jina.



Jaina Collection, Khajuraho : general view



A. Khajuraho Museum :
Tirthankara Rṣabhanātha



B. Jaina Collection, Khajuraho :
Tirthankara Pārśvanātha



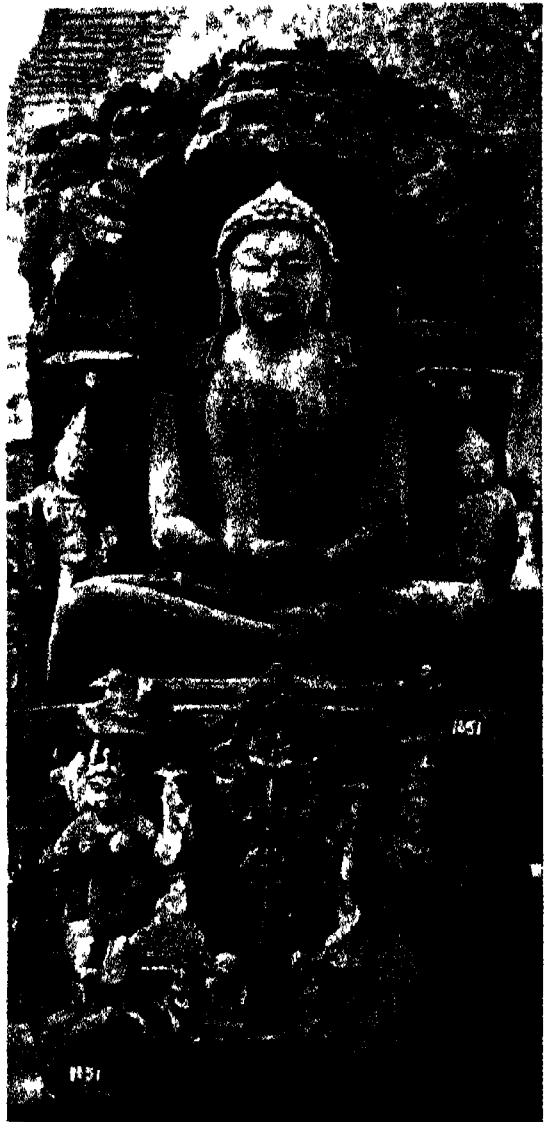
A. Khajuraho Museum : Tirthaṅkara Pārśvanātha



B. Jaina Collection, Khajuraho : a *torana*



A. Khajuraho Museum : Yakṣī
Ambikā



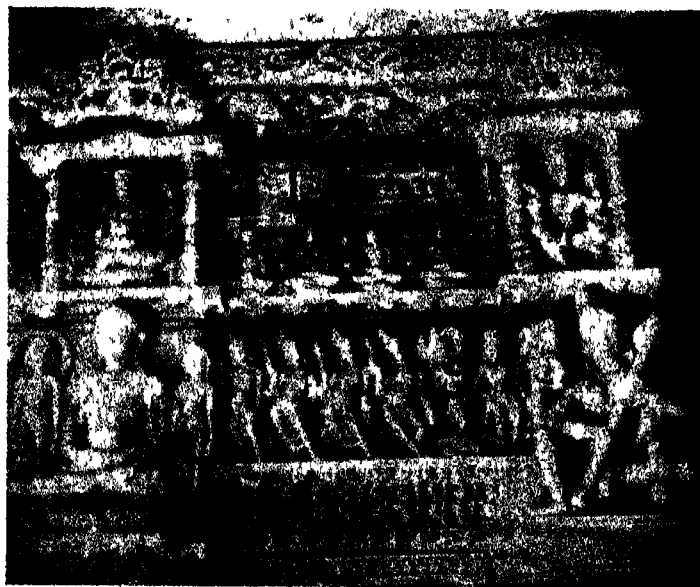
B. Khajuraho Museum :
Tirthaṅkara Rṣabhanātha



A. Deogarh : a Tirthaṅkara



B. Deogarh : a Tirthaṅkara



C. Deogarh : part of a lintel with *tri-mūrtikā*, other Tirthaṅkaras,
Nava-grahas and Yakṣis



A. Deogarh : Tirthaṅkara
Rṣabhanātha



B. Deogarh : Tirthaṅkaras Pārśvanātha
and Rṣabhanātha



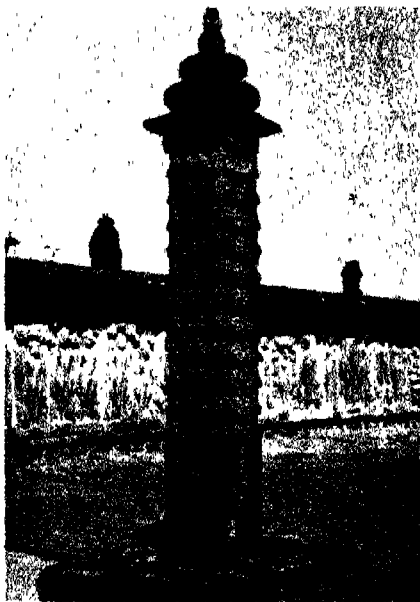
C. Deogarh : Yakṣi Cakreśvari



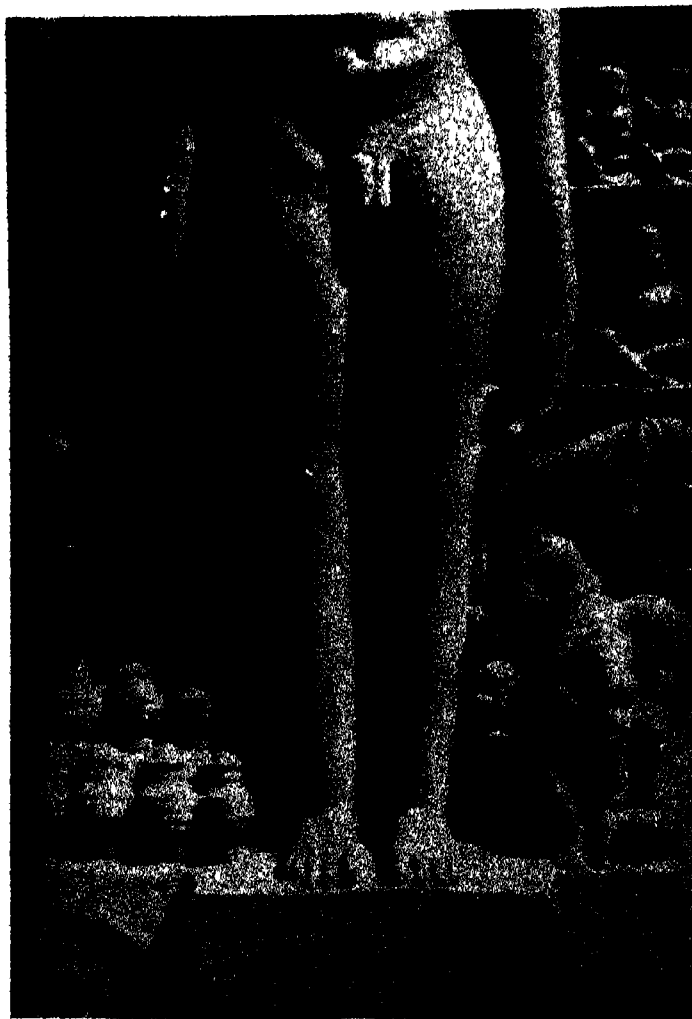
A. Deogarh : an Upādhāyāya



B. Deogarh : Bāhubal



C. Deogarh : a pillar



Deogarh : Cakravartin Bharata

GLOSSARY OF TECHNICAL TERMS

who wears a thick set of necklaces, an elbow-ornament and a series of bangles. The drapery is loose with flowing ends and bows on the sides with a looping sash with festoons and tassels hanging in front. On the *karaṇḍa-mukuta* is a miniature Tirthaṅkara figure. The piece belongs to *circa* thirteenth century. (Plate 384B).

BRONZES IN THE GOVERNMENT MUSEUM, PUDUKKOTTAI

Among the bronzes in the Museum, all from Kalasakkadu, a locality in Pudukkottai town, are: two Pārśvanāthas (heights 20·3 and 10 cm.), one in the early and the other in the late style, both having a serpent-hood over the head and standing on a pedestal; a Mahāvīra (10 cm.) seated in *ardha-paryāṅkāśana* in *dhyāna* over a pedestal; and a *caturvīṃśati-paṭṭa* (37 cm.), a relieve of twenty-three Tirthaṅkara arranged in the frame of the *prabhā-maṇḍala* around the *mūla-nāyaka* Rṣabhanātha standing on a pedestal.

K. R. SRINIVASAN



projections support the Jina's Yakṣa and Yakṣī. The elaborate but broken *prabhāvalī* bears representations of twenty-three Tirthaṅkaras with Pārśvanātha on the top. *Caurīs* appear on either side of the main figure, which has a triple umbrella over it. The image is of fine finish with curly locks of hair on the head and longer tufts of hair hanging on either side of the head. (Plate 383B.) Another Mahāvīra (36-3/35, height 13.3 cm.) from the same hoard is seated on a pedestal surmounted by a perforated *āsana* with the lion-*lāñchana* between two kneeling devotees. The seat supports a *prabhā* depicting Gandharvas and Vidyā-devī with a book in her hand. The Yakṣas stand on either side of the main figure. Another (damaged) Mahāvīra (36-4/35, height 29 cm.) is seated on a *siṃhāsana*, the front of which bears three lions, the central one being the *lāñchana*. A fragment of the *prabhā* has the triple umbrella and another the *bhā-maṇḍala*. The Kannaḍa inscription on the pedestal gives the name of the female donor.

Amongst the finds from Singanikuppam, District South Arcot, are two Mahāvīra figures. The first (389/57, height 84 cm.), well-proportioned and of smooth and pleasing workmanship, stands in *kāyotsarga* on a *padmāsana*, with the right hand broken. It may belong to the mid-fourteenth century. (Plate 384A.) The other (390/57, height 19 cm.) stands on a circular metal plate, which was perhaps inserted into a pedestal, now missing. There are a few other Tirthaṅkaras from the place, but they cannot be identified and are generally featureless. A Tirthaṅkara (height 39 cm.) from Sivaganga, District Ramanathapuram, is seated in *ardha-paryāṅkāśana* on a simple but nicely-moulded high *bhadrāsana*. Behind the *āsana* are two *caurī*-bearers standing symmetrically in *tri-bhaṅga* and wearing *karaṇḍa-mukuṭas*. The Tirthaṅkara is well-proportioned. The lion-motifs at the extreme of the back of the seat, though much conventionalized, indicate the *siṃhāsana*. Two more rampant lions, facing out on either side of the pedestal, carry short pins above their heads intended for the attachment of the *prabhā*. The drapery and ornaments of the *caurī*-bearers indicate a late Pāṇḍya date, *circa* 1200.

Mention may also be made of a seated Candraprabha with two attendants (8/27) from Tirumalai, District North Arcot, and of a thirteenth-century Ṛṣabhanātha recently acquired from Gidangil, District South Arcot.

AMBIKĀ : In a piece from Singanikuppam (321/57, height 87.7 cm.) Ambikā is seen standing in graceful *tri-bhaṅga* on a finely-moulded *padmāsana* placed over a *bhadrāsana* which has a projection in front. The Yakṣī rests her left hand on the head of a pretty-looking *ceṭī* (maid) who also stands in *tri-bhaṅga* and holds a garland. A small boy stands to the right of Ambikā,

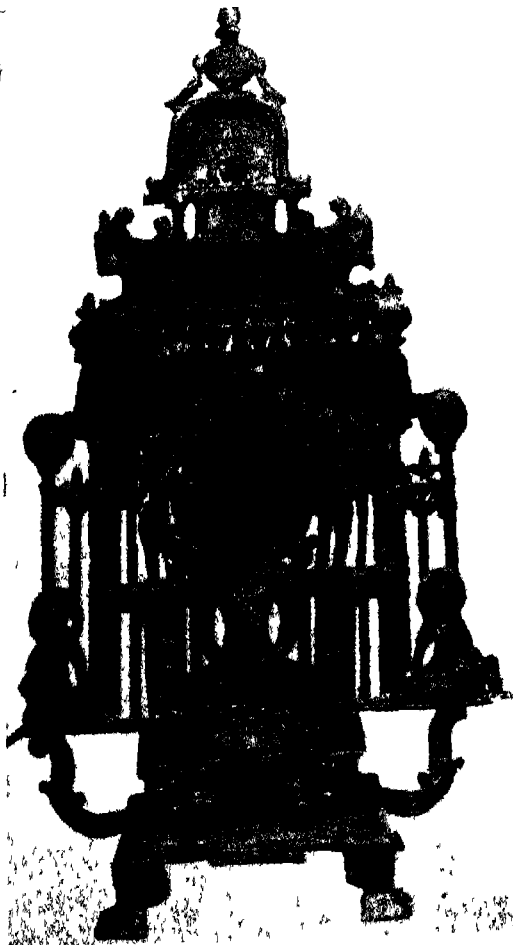


A. Government Museum, Madras . bronze
Tirthaṅkara Mahāvīra (Singanikuppam)

B. Government Museum, Madras . bronze
Yakṣī Ambikā (Singanikuppam)



B. Government Museum Madras:
bronze Tirthaṅkara Mahāvira (Kagali)



A. Government Museum, Madras : bronze
Tirthaṅkara Sumatinātha (Kagali)

There are a large number of images of Dharanendra-Padmāvatī (sometimes identified as the parents of Jina). These are of two types. Of the first type are those images in which Padmāvatī is shown with a child on her lap; in the other, she is shown either by the side of her consort or sitting on his lap.

A figure of a Jaina teacher (Upādhyāya) (plate 381A), now kept in the Jaina temple at the back of the Sahu Jain Museum, is another important piece. Bearing a five-line inscription dated Vikrama-saṃvat 1333, it shows the Parameṣṭhin seated in *padmāsana*. In the Sahu Jain Museum is kept another fine piece showing the Parameṣṭhin in *ardha-paryāṅkāsana*.

Another important piece in the Sahu Jain Museum is the figure of Bharata (plate 382) in *kāyotsarga*-posture shown along with the nine treasures depicted in the form of nine vases. Among the earlier examples is a Bāhubali (plate 381B) image, kept on display in the Sahu Jain Museum, which shows him fully lost in meditation, while two female figures are shown removing the creepers which has entwined his body.

BHAGCHANDRA JAIN

MUSEUMS IN TAMIL NADU

BRONZES IN THE GOVERNMENT MUSEUM, MADRAS¹

TIRTHAṆKARAS : Sumatinātha is represented in a bronze (36-1/35, height 32.5 cm.) from Kogali, District Bellary. The Jina is seated on *padmāsana* attached to a *sirhhāsana* with the *cakra* at the centre. To the pedestal is attached an elaborate *prabhāvalī* in the shape of a *vimāna* presenting other deities. The Yakṣa and Yakṣī, the latter with a dwarf by her side, and two female *caurī*-bearers appears on either side. The main figure has a *bhāmaṇḍala* and triple umbrella. A Kannaḍa inscription on the pedestal gives the name of the sculptor *śilpin* (plate 383A). In the hoard from Kogali, to which this piece belongs, there are other Tirthaṅkara images. Of them, a Pārśvanātha² figure (36-1/35, height 23.5 cm.) stands on *padmāsana* with a five-hooded cobra over the head, attached by hooks behind. The hoard has also Mahāvīra images. One of them (36-2/35, height 36.3 cm.) stands on a *padmāsana* attached to a rectangular base supported by four legs. Two lateral

¹ Information kindly supplied to the author by Shri V. N. Srinivasa Desigan, Curator for Art and Archaeology, Government Museum, Madras, who has been preparing a catalogue of the bronzes in the Museum.

[² Supārśvanātha ?—Editor.]

The loose sculptures from the site have been collected and are either fixed in the modern compound-wall around the temples and the recently-constructed Sahu Jain Museum at Deogarh; in addition, there is a Government collection. The State Museum, Lucknow, and the Samantabhadra Vidyālaya, Delhi, have some Deogarh pieces in their collections.

The sculptural art of Jaina affiliation at Deogarh can be seen in a variety of Tirthaṅkaras, Śāsana-devīs, *caturviṃśati-paṭṭas*, Vidyādharas, *sarvatobhadrikā* images, *sahasra-kūṭas*, Ācāryas and Upādhyāyas *māna-stambhas* and pillars and *śrāvakas* and *śrāvikās*, besides other sculptural representations. In these sculptures can be seen the influence of the post-Gupta, Pratihāra and the Candella styles.

The largest number of images from Deogarh are of the Tirthaṅkaras; mostly images are of Ādinātha (plate 380A, B), Pārśvanātha (plate 380B), Neminātha, Sumatinātha and Mahāvira. Most of the Tirthaṅkara images are carved on *śilā-paṭṭas* and *caturviṃśati-paṭṭas*, besides in the form of *dvi-* and *tri-mūrtikās* (plate 379C) and as *sarvatobhadrikā* images. One of the pillars has representations of one hundred and seventy-six figures of Tirthaṅkaras carved on it (plate 381C), apart from a *sahasra-kūṭa*.

Among the Tirthaṅkara figures, the following are important:

(1) Tirthaṅkara seated in *padmāsana* on a lion-throne with the figures of a lion on each side of the throne and a *dharma-cakra* in the centre. This much-damaged piece is perhaps the oldest among the Tirthaṅkara images from Deogarh and may be attributed to the Gupta period. The image is now fixed in the compound of Temple 12.

(2) An image of Tirthaṅkara (Śāntinātha ?) in *kāyotsarga*-posture with the lion on its pedestal on the left and deer on the right, which seems to be an unusual feature.

There are two images of the goddess Cakreśvari (plate 380C) which are on display in the Sahu Jain Museum. One of these, which was originally in the *antarāla* of Temple 12, is a very fine piece. It shows the twelve-armed goddesses seated on her mount, Garuḍa, and holding a rosary and a *śaṅkha* in two of her hands and *cakra* in seven hands; the remaining hands are damaged. Another important piece is an image of Ambikā at the entrance to the *garbha-grha* of Temple 12.

Khajuraho Museum (820, which has a couple and *cāmara-dhārīnīs* on the pedestal and holds a lotus in her hands, 1467, plate 378A, and 1608, which is not remarkable) and in the Jaina Collection (96).

The Khajuraho Museum displays a beautiful door-lintel (1467) with Ambikā, Cakreśvarī and Padmāvati having all their usual *parikara* (plate 378A) —a good example of Candella art. Seated in *lalitāsana* are shown the nine Grahas and below a *vyantara-sākhā*. A *siṃhāsana* in the Jaina Collection has an attractive Cakreśvarī carved on it (85). With all the hands and legs broken, the twelve-armed deity, seated on Garuḍa, has, besides a Tirthaṅkara at the top, two other Tirthaṅkaras, both broken, probably Ṛṣabhanātha and Pārśvanātha, one on each side. A door-lintel in the same Collection depicts a Cakreśvarī flanked by an Ambikā on either side within a central compartment. Most of the Ṛṣabhanātha images have on their pedestals Gomukha and Cakreśvarī in diminutive sizes. A sculpture of some Śāsana-devī (perhaps Cakreśvarī on account of the presence of the nine Grahas at the top) in the Khajuraho Museum (1601) is notable for its height. In the same Museum there is a beautiful Ṛṣabhanātha (1651), the pedestal of which is remarkable for the replacement of two usual lions by the same number of goddesses, and for the fine presentation of Gomukha Yakṣa and Cakreśvarī, both partly broken (plate 378B).

DIK-PĀLAS : The collections at Khajuraho have images of Dik-pālas also. It is to be noted that while in the Pārśvanātha temple the Dik-pālas occupy their normal positions, in the Ādinātha temple they are replaced by Yakṣa Gomukha.

TORAṆAS ETC.: Many *torāṇas*, probably used as the architraves of the *vedīs* or of huge images, are found at Khajuraho. The Jaina Collection houses five such *torāṇas*. Also housed in the Museum is a lintel (1724), deserving mention for the presence of Bharata and Bāhubali in addition to some Tirthaṅkara figures.

NIRAJ JAIN

COLLECTIONS OF DEOGARH¹

Famous for its Brāhmanical and Jaina temples, Deogarh, District Lalitpur, is also well-known for its sculptural wealth dating mainly from the seventh-eighth to the twelfth centuries. However, it is also believed that the period of activity at the site had earlier beginnings during the Gupta period² (plate 379B) and continued till about the Mughal times.

[¹ Abridged from a chapter contributed by the author.—Editor.]

[² The author says that there is a Mauryan inscription at Deogarh and some sculptures (e.g. a Tirthaṅkara, plate 379A) show Gandhāra influence.—Editor.]

YAKṢAS AND YAKṢĪS : Of the number of Dharapendra-Padmāvatī at Khajuraho, the most beautiful one (above, plate 163) can be seen built into the north-west corner of the inner courtyard of the Śāntinātha temple, sometimes identified as the parents of Jina. Each, seated on a finely-carved separate seat, has the left foot bent and the right one placed on a lotus. Dhara-pendra wears a *dhōṭī* coming down to the knees, and his *uttarīya* hangs from the shoulders to the legs. He has a coconut in the right hand and a lotus in the left which is now missing. The embroidered *sārī* of Padmāvatī touches the feet and the *uttarīya* touching her arms comes down to the feet. Richly ornamented, she holds a coconut in her right hand and a baby in her left. Both the Yakṣa and Yakṣī have a halo each at the back and between them is shown a tree with a Tirthaṅkara on the top. The Tirthaṅkara is flanked by the usual figures of Vidyādharas, etc., all very finely carved. On either side of the pedestal below are depicted a *cāmara-dhārīṇī* and two male figures. In the middle is shown a seated Devatā with two attendants having their hands folded. Another Dharapendra-Padmāvatī group in the Khajuraho Museum (1609) is not so artistically carved. The tree with its geometrically-carved leaves is unimpressive; so are the pedestal and the *parikara* of the deities which have roughly chiselled dress and ornaments.

The Khajuraho Museum houses a beautiful Ambikā (1608) in dark-red sandstone. The deity stands below a tree laden with mangoes and with Neminātha on the top. Her three hands are broken and a finger of the fourth is held by Śubhaṅkara, her elder son, standing by the side. Her second son Priyaṅkara and the mount-lion are shown on the left. A group of five goddesses attends on Ambikā on either side. With a well-proportioned body, the deity is heavily ornamented with jewellery and has an attractive arrangement of her hair. A larger Ambikā is built into the wall of the well inside the Jaina compound. Standing in *tri-bhaṅga* below a mango-tree with a Tirthaṅkara in *padmāsana*, the deity has an oval halo behind and an elaborate crown on her head and the usual ornaments on her person. All the four hands are, however, broken. A son and the lion on the left and a couple below attend on her. On the pedestal is engraved a three-line indistinct inscription in which the year (Vikrama-saṁvat) 1219 can be read. The same panel on the other side has another inscription, reading perhaps *rūpakara-lāt* suggesting the name of the sculptor. The Jaina Collection has another important Ambikā (42) standing in *tri-bhaṅga* under a mango-tree. In one of her right hands she holds the *āmra-lumba* (the other right hand is missing), in the upper left hand a lotus and in the lower left her son Śubhaṅkara. The second son Priyaṅkara stands on the side with a fruit. Some additional Ambikās are represented in the

GLOSSARY OF TECHNICAL TERMS

<i>abhaya</i>	hand-gesture (<i>mudra</i>) of offering protection.
<i>adhiṣṭhāna</i>	moulded basement of a temple, synonym for <i>vedi-bandha</i> .
<i>agra-maṇḍapa</i>	same as <i>mukha-maṇḍapa</i> ; entrance-porch.
<i>anarpita-hāra</i>	a <i>hāra</i> standing free from the main wall of the <i>vimāna</i> .
<i>aṇḍaka</i>	turret-design.
<i>antarāla</i>	intermediate compartment between shrine and <i>maṇḍapa</i> .
<i>antarapatra</i>	a recessed moulding coming between two projected mouldings.
<i>ardha- maṇḍapa</i>	pillared hall of one bay usually at the entrance; same as <i>mukha-maṇḍapa</i> .
<i>arpita-hāra</i>	a <i>hāra</i> attached to the main wall of the <i>vimāna</i> .
<i>āsana-paṭṭa</i>	a flat moulding of the <i>kakṣāsana</i> or balconied window.
<i>Aṣṭapada</i>	the eight-terraced mountain (or its representation) where Ādinātha attained <i>nirvāṇa</i> .
<i>aśva-thara</i>	frieze of horses.
<i>atibhaṅga</i>	with exaggerated flexion.
<i>āyāga-paṭa</i>	slab carved with sacred Jaina figures and symbols.
<i>bāndhanā</i>	a projected moulding dividing the <i>janghā</i> into the upper and lower sections.
<i>bhadra</i>	central projection of a shrine.
<i>bhadra-pīṭha</i>	a variety of south-Indian moulded pedestal.
<i>bhamatī</i>	colonnaded passage of a medieval Jaina temple.
<i>bharaṇī</i>	pillar-capital.
<i>bhīṣṭa</i>	sub-base of a temple.
<i>caitya-window</i>	same as <i>kūḍu</i> or <i>caitya-dormer</i> design.
<i>candra-silā</i>	lowest step shaped like half-moon.
<i>caturmukha</i>	same as <i>caturmukhā(ī)</i> or <i>sarvatobhadra</i> ; a type of shrines or shrine or shrine-model with openings on all the four sides.

GLOSSARY OF TECHNICAL TERMS

<i>caturvīṃśati- paṭṭa</i>	a stela, frieze or image with the twenty-four Tirthaṅkara figures.
<i>catuskī</i>	bay; space between four pillars; same as <i>caukī</i> .
<i>caumukhā(ī)</i>	same as <i>caturmukha</i> .
<i>chāḍya</i>	eave-projection.
<i>daṇḍa-chāḍya</i>	straight ribbed awning or eave-projection.
<i>deva-koṣṭha</i>	niche containing image.
<i>deva-kulikā</i>	small shrine; subsidiary shrine facing <i>bhamatī</i> .
<i>gaja-prsthākṛti</i>	shrine shaped like elephant-back; apsidal.
<i>gajatālu</i>	a component of ceiling resembling a coffered cusp.
<i>gaja-thara</i>	frieze of elephants.
<i>garbha-grha</i>	<i>sanctum sanctorum</i> or shrine-cell.
<i>ghaṭa-pallava</i>	design of pot-and-foliage.
<i>gopura</i>	main gateway; structure over the entrance.
<i>grāsa-paṭṭī</i>	a frieze of <i>kīrttimukhas</i> .
<i>grīvā</i>	constriction below the finial of the superstructure.
<i>hāra</i>	string of miniature shrines comprising <i>kūṭas</i> , <i>śālās</i> and <i>pañjaras</i> decorating each storey of the south-Indian <i>vimāna</i> .
<i>harmya</i>	attic storey; attic portion of a south-Indian <i>vimāna</i> .
<i>jāḍya-kumbha</i>	lowest moulding of the <i>pīṭha</i> (socle) of a medieval temple.
<i>jagatī</i>	platform, usually moulded.
<i>jālaka</i>	trellis-work, usually on the window or the <i>śikhara</i> .
<i>jaṅghā</i>	middle portion of a temple above the basement and below the <i>śikhara</i> .
<i>Jivantasvāmin</i>	standing image of Mahāvīra wearing crown and ornaments.
<i>kakṣāsana</i>	principal moulding emulating a sloping back-rest of the balconied window.
<i>kalāṣa</i>	torus-moulding often resembling a pitcher; lowermost member of the south-Indian pillar-capital.

GLOSSARY OF TECHNICAL TERMS

<i>kapota</i>	cornice-like flexed moulding usually crowning the basement (<i>adhiṣṭhāna</i> or <i>vedī-bandha</i>).
<i>karṇa</i>	quoin or corner; corner-projection.
<i>karṇa-kūṭa</i>	shrine or turret raised over the <i>karṇa</i> or corner.
<i>karṇa-śṛiṅga</i>	turret rising over the <i>karṇa</i> or corner.
<i>karṇikā</i>	knife-edge moulding; thin fillet-like moulding.
<i>kaṭṭu</i> (Tamil)	intervening octagonal portion between the bottom and top squares of a pillar.
<i>kāyotsarga</i>	same as <i>khaḍgāsana</i> or the posture adopted by standing Tirthaṅkaras.
<i>khattaka</i>	elaborately-carved projecting niche resembling oriel-window.
<i>khaṭvāṅga</i>	human skull placed on a bone (attribute of a terrific divinity).
<i>khura</i>	lowest moulding of the basement (<i>vedī-bandha</i>).
<i>kīcaka</i>	atlas; stunted figure supporting a load or superstructure.
<i>kīrttimukha</i>	lion-like head constituting an art-design of symbolical significance.
<i>kṣipta-vitāna</i>	a concave ceiling.
<i>kūḍu</i> (Tamil)	an arched opening projecting from the flexed cornice (<i>kapota</i>); same as <i>caitya</i> -window.
<i>kumbha</i>	a moulding of the basement (<i>vedī-bandha</i>) coming above the <i>khura</i> ; upper member of the south-Indian pillar-capital.
<i>kumbhikā</i>	ornamental base of a pillar.
<i>kūṭa-chādyā</i>	carved eave-projection or awning.
<i>lalāṭa-bimba</i>	figure carved on the middle of the lintel or architrave.
<i>lalitāsana</i>	easy posture with one leg flexed and placed on the seat and the other gracefully suspended from the seat.
<i>madhya-bandha</i>	band with a relief or frieze at the middle of a member such as <i>janghā</i> or pillar.
<i>mahā-maṇḍapa</i>	central pillared hall of a medieval temple with openings on the lateral sides.
<i>makara-toraṇa</i>	entrance-decoration or festoon issuing from the mouths of <i>makaras</i> (crocodiles).
<i>māna-stambha</i>	free-standing pillar-standard crowned by Jina images.

GLOSSARY OF TECHNICAL TERMS

<i>mañica</i>	a variety of south-Indian <i>adhiṣṭhāna</i> .
<i>mañcikā</i>	<i>paṣṭikā</i> -like top moulding.
<i>maṇḍapa</i>	generic term for a hall which may be open or closed, pillared or astylar.
<i>mandāraka</i>	ornamental door-sill.
<i>maṇḍovara</i>	architectural term of western India comprising the <i>pīṭha</i> , <i>vedī-bandha</i> and <i>janghā</i> .
<i>mukha-catuṣkī</i>	entrance-porch or frontal bay at the entrance.
<i>mukha-maṇḍapa</i>	frontal <i>maṇḍapa</i> or entrance-porch.
<i>mūla-nāyaka</i>	principal enshrined divinity.
<i>mūla-prāsāda</i>	sanctum proper.
<i>nābhicchanda</i>	an elaborate ceiling carved with the design of coffered cusps.
<i>nāla-maṇḍapa</i>	same as <i>valāṇaka</i> or covered stepped entrance.
Nandīśvara-dvīpa	the last island-continent of the Jaina cosmography.
<i>nara-thara</i>	frieze of human figures.
<i>nāsikā</i>	(literally nose) projected arched opening of a southern <i>vimāna</i> . <i>Alpa-nāsikā</i> or <i>kṣudra-nāsikā</i> is small, while <i>mahā-nāsikā</i> is large.
<i>nava-raṅga</i>	<i>mahā-maṇḍapa</i> with four central and twelve peripheral pillars so arranged as to enclose nine bays.
<i>nirandhāra-prāsāda</i>	shrine without ambulatory.
<i>niṣadyā</i> , <i>niṣedikā</i> , <i>niṣedhikā</i>	Jaina memorial-pillar or slab.
<i>nṛtya-maṇḍapa</i>	same as <i>raṅga-maṇḍapa</i> ; peristylar assembly-hall.
<i>padma</i>	lotus-shaped moulding or member; capital-member shaped like a lotus for supporting the south-Indian <i>phalaka</i> .
<i>padma-bandha</i>	decorative band separating the south-Indian pillar-shaft from the capital.
<i>padma-sīlā</i>	elaborately-carved lotus-shaped pendant of a ceiling.
<i>pañcāyatana</i>	a temple surrounded by four minor shrines.
<i>pañca-meru</i>	representation of the five Merus of the Jaina tradition.

GLOSSARY OF TECHNICAL TERMS

<i>pañca-ratha</i>	temple with five projections.
<i>pañca-śākha</i>	door-frame with five ornate jambs.
<i>pañca-tīrthika</i>	image with five Jina figures.
<i>pañjara</i>	miniature apsidal shrine: same as <i>nīḍa</i> .
<i>parikara</i>	subsidiary figures of an image.
<i>pāśa</i>	noose.
<i>patra-latā</i>	a frieze depicting creeper with foliage.
<i>patra-śākha</i>	jamb of a doorway carved with foliage.
<i>paṭṭa</i>	plain or ornamental band.
<i>paṭṭikā</i>	slab-like moulding; a top-moulding.
<i>phalaka</i>	abacus.
<i>phānsand</i>	architectural term from western India for a superstructure of horizontal tiers (<i>pīḍhās</i>); same as Orissan <i>pīḍhā-deul</i> .
<i>pīṭha</i>	socle or pedestal-base.
<i>prabhāvalī</i>	nimbus round an image.
<i>pradakṣiṇā</i>	circumambulation.
<i>pradakṣiṇā-patha</i>	circumambulatory passage.
<i>prākāra</i>	enclosure-wall of a temple.
<i>prāgrīva</i>	porch-projection, same as <i>agra-maṇḍapa</i> .
<i>prastara</i>	entablature of the south-Indian <i>vimāna</i> .
<i>pratiratha</i>	projection coming between the <i>bhadra</i> and the <i>karṇa</i> .
<i>rājasenaka</i>	lowest moulding of a <i>kakṣāsana</i> or balconied window.
<i>raṅga-maṇḍapa</i>	a pillared hall open on all sides.
<i>ratha</i>	projection of a shrine.
<i>ratna-śākha</i>	jamb of a doorway carved with diamond-pattern.
<i>rūpa-kaṇṭha</i>	a recessed course carved with figures or a frieze.
<i>rūpa-śākha</i>	jamb of a doorway carved with figures.
<i>sabhā-maṇḍapa</i>	same as <i>raṅga-maṇḍapa</i> .
<i>sabhā-mārga</i>	an elaborate ceiling comprising multiple coffered cusps.
<i>śaduram</i> (Tamil)	square section of a south-Indian pillar.

GLOSSARY OF TECHNICAL TERMS

<i>śahasra-kūṭa</i>	pyramidal shrine-model with a thousand (numerous) figures of Jinas.
<i>śākha</i>	jamb of a door-frame.
<i>śālā</i>	oblong shrine with barrel-vault roof.
<i>śalītāntara</i>	vertical recess.
<i>sama-caturasra</i>	square in design.
<i>sama-kṣipta</i>	a variety of concave ceiling.
<i>samatala-vitāna</i>	ceiling of flat uniform level, usually adorned with friezes in registers.
<i>samavasaraṇa</i>	representation of the preaching hall of a Jina built by gods with seats apportioned for gods, men and animals to hear the sermon which a Jina delivers after enlightenment.
<i>śaṅhvaraṇḍ</i>	roof comprising diagonally-arranged members crowned by bell-finials.
<i>sāndhāra-prāsāda</i>	temple with ambulatory.
<i>sapta-śākha</i>	door-frame with seven ornate jambs.
<i>sarvatobhadra</i>	same as <i>caturmukha</i> ; a shrine with four faces; a shrine-model with images on the four faces.
<i>sarvatobhadrikā</i>	a shrine-model with image on the four faces.
<i>siddhāsana</i>	same as <i>dhyānāsana</i> ; posture adopted by seated Tirthaṅkara.
<i>śikhara</i>	superstructure or roof of a temple. A north-Indian <i>śikhara</i> is normally curvilinear, while a southern <i>śikhara</i> is domical, octagonal or four-sided.
<i>stambha-śākha</i>	jamb of a door-frame simulating a pilaster.
<i>stūpī, stūpika</i>	finial of a south-Indian <i>vimāna</i> .
<i>śukanāsa, śukanāsikā</i>	antifix attached to the front face of <i>śikhara</i> of a north-Indian temple, showing a large <i>caitya</i> -window.
<i>tāḍi</i> (Tamil)	cushion-shaped member of the south-Indian pillar-capital.
<i>tala</i>	storey of a shrine, <i>vimāna</i> or <i>gopura</i> ; same as <i>bhūmi</i> . The south-Indian <i>vimāna</i> may have one storey (<i>eka-tala</i>), or two storeys (<i>dvi-tala</i>), or three storeys (<i>tri-tala</i>) and so on. The ground-floor is called <i>ādi-tala</i> and the intermediate storey <i>madhya-tala</i> .

GLOSSARY OF TECHNICAL TERMS

<i>tarāṅga</i>	weave-design resembling the Western reed-moulding.
<i>tarāṅga-potikā</i>	corbel-bracket with roll-moulding.
<i>tilaka</i>	a variety of turret-design.
<i>torana</i>	ornamental entrance of numerous varieties and designs.
<i>trika-maṇḍapa</i>	<i>maṇḍapa</i> with three <i>catuṣkās</i> or bays of a medieval temple, normally of the Jaina faith.
<i>tri-kūṭa</i>	three <i>vimānas</i> erected on a common basement or placed round a common <i>maṇḍapa</i> .
<i>tri-ratha</i>	temple with three projections.
<i>tri-śākhā</i>	door-frame with three ornate jambs.
<i>tri-tīrthika</i>	an image with three Jina figures.
<i>udgama</i>	pediment of <i>caitya</i> -arches, usually employed as a crowning decoration of a niche.
<i>upāna</i>	lowermost part or the footing of the south-Indian <i>adhiṣṭhāna</i> corresponding to the north-Indian <i>khura</i> .
<i>upapīṭha</i>	sub-base below the south-Indian <i>adhiṣṭhāna</i> .
<i>urah-śṛṅga</i>	turret attached to the central projection.
<i>uttira</i> (Tamil)	principal beam.
<i>valāṅka</i>	covered stepped entrance.
<i>varaḍa</i>	hand-gesture (<i>mudrā</i>) of bestowing boon.
<i>varaṇḍikā</i>	the member or set of mouldings separating the <i>jaṅghā</i> from the <i>śikhara</i> .
<i>vedī-bandha</i>	see <i>adhiṣṭhāna</i>

KRISHNA DEVA



INDEX

INDEX

1. The Index comprises all terms and subjects included in this book, together with terms of art and architecture, historical names, place-names (ancient and modern with appropriate cross-reference index entries), names and works of classical authors and names of modern authors—all arranged alphabetically.

2. The index number in each entry is the number of the page on which the item occurs in the book. References to plates, colour-illustrations and figures (text-illustrations) are preceded respectively by 'pl', 'col-ill' and 'fig'.

3. The names of all the Tirthankaras have been alphabetically indexed under the generic heading 'Jina'.

4. Names of individual Jaina Devas and Devis have been generally indexed under the generic headings 'Yakṣa', 'Yakṣi'.

5. The following contractions have been used : col-ill = colour-illustration; cw = compared with; def = defined; fig = figure (text-illustration); pl = plate; rirt = referred in relation to.

6. Persons consulting the Index may remember that :

- (i) volume I contains pp 1-204, pls 1-126 and figs I-IX;
- (ii) volume II contains pp 205-390, pls 127-264, col-ills 1-21 and figs X-XXV; and
- (iii) volume III contains pp 391-610, pls 265-384, col-ills 22-37 and figs XXVI-XLIX.

abacus 221, 222
 Abhaneri 252
 Abhayadeva(-Sūri) 148, 241, 465n
 abhaya-mudra 57, 67, 151
 Abhiśhāna-cintāmaṇi 307, 409n, 476n
 Abhinā 89
 abhigana-mūrti 213
 Abu, Mount 31, 44, 45, 301, 301n, 303, 307, 308, 360, 362, 466
 Ācāra-dīnakara 459, 471, 471n, 472, 472n, 476, 491, 492n
 Ācārāṅga-sūtra 16, 72, 72n, 470
 Acalā 490
 Ācārya (Parameśthin) 42
 Acacia Sirissa 63
 Acchuptā 146
 acalakatva 471
 Achalgarh 446, 448
 Acharya, P K 494n, 504n, 525n
 Acivakka 317
 Acyutarāya 387
 Adbhudji temple, Nagda 343
 Adhāi-din-kā-Jhompdā, Ajmer 249, pls 146, 147
 a-dharma 514, 514n
 adhiśthāna 101, 210n, 211, 213, 214, 215, 216, 217, 233, 279, 281, 289, 298, 356, 357, 497, 502
 Adigaimān Elini 452
 Ādigai, Ilango 95
 Ādinātha-basti, Basti-hallī 318; Lakshmeswar 314
 Ādinātha temple, Chitorgarh 357; Dholaka 305; Jaisalmer fort 340, 341; Khajuraho 279, 288-93, pls 171, 172; Nadlai 306n; Prabhāsa 305; Ranakpur 357, 358, fig XXIII, pls 235, 236, 239, 240, 241; Sa-trunjaya 304
 Ādi-purāṇa 395, 415, 416, 417, 421, 424, 425, 426, 469, 483, 483n, 484, 484n, 489, 490n; illustrations from—pls 278A, 282A-B, 283A, col-ills 36A-D
 Ādi-Śaṅkara 326
 Ādiśeṣa of Viṣṇu 234
 adiṣṭānam 450
 Adoni 320
 Afghanistan v-vi of vol II, 223
 Āgama 469, 470, 472
 Agastya-simha-Sūri 489n
 age, period, times—Aśoka 25; Cālukya 546, 558; Caulukya 309, 557; Coḷa 226, 228, 323, 558; Gāhaḍavāla 555;

early Gupta 70n; Gupta 4, 6, 65, 68, 72, 114, 115, 116, 118, 128n, 129, 130, 131, 134, 165, 168, 170, 192, 355, 442, 470, 475, 476, 484, 537, 544, 581; late Gupta 138; post-Gupta 149, 355, 476, 485; pre-Kaṇiṣka 55, 59, 64, 65; Kaṇiṣka 555; pre-Kushan 57, 72; Kushan 64, 65, 66, 72, 107, 109, 114, 115, 116, 126, 128n, 130, 136, 170, 458, 466, 470, 471n, 473, 474, 475, 476, 479, 490, 491, 492, 555; post-Kushan 66, 72; Mauryan 3, 5, 86, 87; medieval 4, 5, 7, 9, 158, 476, 581; Nāyaka 332; Pāla 153, 540; Pallava 226, 381; Pāṇḍyan 381; Pratihāra 149, 150, 556; Rāṣṭrakūṭa 320, 331; Sultanate 335; Tomara 170; Vijayanagara 212, 323-329, 332, 377, 389
 Aghora 252n
 Agni 283, 331
 Agra 345
 agra-maṇḍapa 212
 Agrawala, G 539n
 Agrawala, P K 492
 Agrawala, R C 363n
 Agrawala, V S 64n, 83n, 88, 91n, 109n, 126n, 356n, 441n, 476n, 482, 482n, 490n, 492, 493, 493n
 agriculture, originator of—19
 āhāra-dāna 43
 Ahar Museum, Udaipur 571, pls 180, 356A
 Ahar, Tikamgarh, 298n, 350, 352
 Ahicchatra, Bareilly 16, 126, 242
 Ahicchatta *see* Ahicchatra
 ahimsā 17
 Ahmedabad 342, 408, 423n, 431
 Ahmedpur, Vidisha 583
 Aihole, Bijapur, 32, 129, 188, 195, 196, 197, 312, 313, 372, pls 116A-B, 120B
 Aiñḍūrava Perumpalli, Tiruvēṇṇāyil 213
 Airāvata, elephant 283, 522
 Airāvata-kṣetra 486
 Aivarmalai 99, 229, 453
 Aivarsanai 102
 Aiyampalaiyam 99
 Aiyangar, K 27n
 Ajaigarh, Panna 353
 Ajanta 38, 138, 394, 396, 398, 399, 400
 Ajātaśatru, Ajātasattu 69
 Ajayameru *see* Ajmer
 Ajayarāja 239
 Ajimganj, Murshidabad 347
 Ajitanātha temple, Taranga 304
 Ajita-purāṇa 310

Ajivika 23, 25, 70, 79
 Ajjanandi 96, 97, 98, 452
 Ajmer 239, 240, 241, 249, 251, 339, 325;
 Adhai-din-ka-Jhosi—pls 146, 147;
 Museum 372
 Akashika 326
 Akasa-basti, Sravanabelgola 317, pl 205A
 akasa-sphatika-sala 532
 Akbar 426
 Akota bronzes, hoard 134, 135, 138, 139, 180,
 181, 363, 553, 570, pls 65, 66, 67, 68,
 109, 110, 111, 112
 Ākrīti 395a
 akṛitima-caityaśrayas 518, 519, 522, 526
 Alagarmalai, Madurai 98, 452
 Alagiya Pallava 324, 327
 Alaka 65n
 Ālambhika 22
 alasa-kanyā 5
 'Alau'd-Dīn Khilji 355, 356, 495
 Ālavi see Ālambhika
 Ālhaṇa 578
 Alhaṇadeva 240
 alinda 499
 Alirajpur, Jhabua 352
 Allahabad Museum 245, figs XIII, XIV
 ālocanā 21
 alligator riri lāñchana 15
 Altekar, A S 32n, 121n
 Aluara, Dhanbad (?), Manbhum (?) 166,
 263, pl 157B
 Ālūpā-devi 322
 Ālūpas 454
 Ajuruttimalai 101
 Ālvars 185, 207
 Āma 170
 āmalaka 154, 157, 174, 178, 263, 266, 267,
 282, 283, 290, 355, 356, 505, 538, 558,
 587, fig XXXVI
 āmalaka-bhūmi 290
 Āmalakappa, Vaishali 16
 āmala-sāra see āmalaka
 amaraṇṇa 101
 Amar, Gopilal 12, 514n, 519n
 Amarapuram, Anantapur 320, 322, 367
 Amaravati 400
 amāri-ghoṣaṇā 240
 Ambā-Koṣmāṇḍini see Yakṣī, Ambikā
 Ambikā-kalpa 476
 Ambikanagar, Bankura 155, 157; temple
 pl 83B

Ambikā temple, Jagat 145
 ambulatory 143, 145, 171, 174, 178, 211,
 219, 246, 304 see also circumambulatory,
 pradakṣiṇā-patha
 Amḍa (Andhra) 26
 Amer 241, 249, 426
 Amitagati 278
 Amma II 449
 Ammachatram hill 101
 Amoghavarṣa 32, 386
 Āmohini 441
 Āmrā see Yakṣī, Ambikā
 Āmrabhātta 304
 Āmrāsāla-vana 481
 Amrol, Gwalior, 170
 Anahilavāḍa, Anahillapura, Anhilvad-
 Patan 170, 183, 447
 anagāraṭva 2d
 Anaimalai, Madurai 96, 208, 452
 Ānanda 118
 Ānanda temple, Pagan 269, fig XX
 Ānandji-Mangalji-ni Peḍhi-nā Jñān Bhaṇ-
 ḍāra, Idar 405
 Anandpur, Keonjhar 159, 160
 anāṅgas 487
 Ananta-gumphā, Khandagiri, Puri 77, 81,
 82, pls 26, 27
 Anantālvār 453
 Anantavarman Rājaraḥa 323
 anarpita-hāra 219, 220
 aṇḍaka 302, 513
 Andar-madam cavern 101
 Andhakāntaka 252n
 Andhaka-vṛṣṇi 17
 Āndhra, Āndhradeśa 184, 311
 Andhra Pradesh 10, 93, 320, 321, 330, 331,
 377, 448
 Andhare, S K 433n
 Andimalai 103
 Anegondi 376
 Aṅga 69
 aṅgas 26, 340, 385, 465
 aṅga-sikhara 336, 343, 357
 aṇiyāda-alagiyār 452
 aṅjali-mudrā 158, 281, 294
 Anjaneri, Nasik 319, 373
 Ankai-Tankai, Nasik 566, pl 347B
 ankottaka-vasatikā 181
 Appalvāyil 209
 antarāla 145, 171, 220, 221, 279, 280, 281,

INDEX

285, 286, 288, 289, 290, 292, 293, 295,
321, 336, 340, 343, 368, 373
antara-patra 145, 281, 286
Antarikṣa-Pārśvanātha 373
anuratha 311, 313, 314
Apabhraṃśa-kāvya-trayī 398n
Aparājita-pṛcchā 273, 273n, 477
ape riri lāṅghana 14
Appara 33
Apraticakrā 146
apsaras-bracket(s) 282
apsarases 5, 143, 144, 279, 285, 286, 294,
298, 300, 308, 340, 350, 363, 382, 432,
434, pl 198A
apse 89
arabesque 337
Araikkogil 329
Arang, Raipur 5, 297-299, 588, 592, pl 177
Āraṇyaka-parvan 421, 423n, 424
ārḍś 307
Ārāsana *see* Kumbharia
Aravalli hills 245
Aravamuthan, T G 456
Arbudācala 447
arch(es) 77, 78, 82, 117, 120, 428, 429, 530;
caitya- 61, 145, 147, 171, 283, 290; en-
grailed 337
archaism 122, 126
Archchalur, Coimbatore 101, 102
architects, classes of 494
architecture, civil 117; *domestic* 428-430; im-
pact of Indo-Islamic art on 337, 338, 341;
Indian 3; *Jaina* 3, *Mughal* 337, 338;
temple- 39, 430
ardha-maṇḍapa 210, 212, 213, 214, 215, 216,
217, 234, 235, 279, 280, 281, 282, 284, 288,
295, 296, 313, 314, 315, 316, 318, 320,
321, 323, 326, 342, 368, 369, 381
Ardhanaripalaiyam 102
architrave(s) 54, 55, 56, 59, 60, 61, 77, 80,
107, 144, 147, 162, 168, 174, 213, 279,
286, 313, 331, 430, 431, 434, 435, 458, pl
9B
Ardhanārīśvara 252n
ardha-padmasana 468
ardhaparyāṅka-posture 150
Ardha-phālakas 26
arghya-paṭṭas 64
Arhadbalaya Ācārya 118n
Arhadbali 185
Arhat(s) 26, 42, 52, 56, 70, 73, 74, 88n, 119,
356; *Kāśyāpiya* 10n; *Nandiāvarta*, 53; *see*

also *Jina*
Arhatāyatana 63
Arikeśari-Māravarman 208, 211
Arikeśari-Parāṅkuśa 381
Arisihā 240
Ariṣṭanemi *see* *Jina Neminātha*
Ariṣṭanemi-bhaṭāra of *Tiruppānamalai* 226
Arittapatti, Madurai 96, 209
Arivar-kovil 209
Arjuna 225
Arjunavarman 31
Armamalai, North Arcot 185, 226
Arṇorāja 239
arpita-hāra 220
Arsa 157
art, Burmese 269; *Candella* 257, 277, 278-295,
593-596; *Caulukya* 306; *Cedi* 559; *Cola*
230; *Gandhāra* 596n; *Gupta* 122, 123,
124, 127, 131, 132, 134, 137, 152, 295;
Gurjara 259; *Indian* 3; *Jaina* 3, 35-40;
Jaina—as ethical object 37, 38; *Rāṣṭrakūṭa*
331; *Kalacuri* 297-299; *Pāla* 412; *Para-*
māra 295-297; *plastic* 152; *metier* 332
Arugar temple, Birudur 329
Arugar temple, Venkunram 329
Arunattar hill 101, 102
Aruṅ-kulam 185
Āśādhara 31, 37n, 468, 470, 476, 585
Āśāḍhasena 10n
Āsalladeva 351
āsana 124
āsana-paṭṭa 144, 146
Āsarāja-Vihāra, Junagarh 305; *Patan* 305
asceticism 19, 20, 21; *Brāhmaṇic* 20; *Jaina* 20
Ashta 588
asi 19
Asia, south-east 7, west 49
Āsikā 241
Aśoka 25, 70, 73, 223, 388; *inscription of* 7
aśoka-grove 288
aśoka-tree 59, 72, 150, pls 8A, 22C
Āśramanagara *see* *Keshornipatan*
Assam 10, 167
aṣṭa-dhātu 353
āṣṭāhnika-parvan 526
aṣṭa-mahā-prātihāryas 473, 476
aṣṭa-maṅgala(s) 44, 64, 228, 428, 456, 457,
458, 459, 482, 484, 489, 490, 491, pl 312B;
Digambara 492
Aṣṭa-maṅgala-mālā 64n, 493n
Aṣṭāpada 3, 14, 154n, 305, 520, fig XLVI

- Aṣṭāpada-prāsāda 182
 Aṣṭāpada-prāsāda, Prabhāsa 305
 aṣṭāpada-stṛiṭha pl 82A
 āstaraka 124
 Aṣṭasāhasrikā-Prajāñāpāramitā 394n
 aṣṭa-tri-tīrthikā 180
 aṣṭa-varga-vimāna 215
 Aṣṭa-vasus 283, 293
 Asthikagrāma 22
 Asutosh Museum of Indian Art, Calcutta
 154n, 166, 263, 265, 275 pls 155A-B,
 156A, 158A, 159A-B, 160B
 Aśvarāja 240
 aśva-thara 297, 300
 Aśvavabodha 307
 Atarañjiya *see* Atranjikhera
 Atharvaveda 480
 Atibala 252, col-ill 36A
 atiśaya-kṣetras 349
 atiṭ-āṇam 101
 Atkins Museum pls 329A, 330
 ātman 19, 35, 42, 45
 Ātmānanda Jaina Jñāna Mandir, Baroda 410
 utpaṭi 433
 Atranjikhera 251
 attendants *riti lāñchana* 116
 Auboyer, Jeannine 5n
 audience-halls 117
 Aupapātika-sūtra 474, 482, 482n, 489
 Auwa 144
 avalamba 495
 Āvañināḍ 366
 Avanipa-śekhara Śri-Vallabha 210
 Avanti 27, 86, 87, 138
 āvaraṇa-devatās 293
 avasarpinī 468, 472
 Āvaśyaka-Cūrṇi 86, 86n, 89n
 Āvaśyaka-Niryukti 86n, 89n, 91, 91n, 119n,
 468, 469, 469n
 Āvaśyaka-Sūtra 470
 Āvaśyaka-Vṛtti 86n, 91
 Avinita 27
 Āy (rulers) 230, 231, 232, 234
 āya 497
 āyādi-śaḍ-varga 496
 āyāga-paṭas 28, 44, 52, 54, 55, 56, 57, 59, 60,
 61-65, 81, 89, 91, 107, 108, 270, 442, 458,
 479, 481, 482, 490, 491, 555; foreign in-
 fluence on 64; pls 1, 2, 14-16
 āyāga-sabha 32
 Ayodhya 14, 15, 242, 257, 344, pls 221B,
 283A
 āyudhāgāra 449
 Ayyampalaiyam 229
 Ayyana-mahādevi 448
 Ayyāvoḷe, svāmins of 199, 313
 bāḍa 156, 157
 Badami 32, 184, 186
 Badami Cālukyas 92
 Badami cave-temple 188, pls 113A-B, 114A-
 B, 115
 Badnawar 588
 Badoh, Vidisha, 171, 352, 354, 582, pl 233A
 Badridas temple, Calcutta 347
 Badwani 351
 Baghelkhand 577
 Bāgh-gumphā, Udayagiri, Puri, 78
 Bagunjisime 366
 Bahali-aḍambilla 91n
 Bahasatimitra *see* Bṛhaspatimitra
 Bahmanid Sultāns 310
 Bāhubali (Gommaṭśvara) 37, 44, 91, 98, 159,
 160, 187, 189, 199, 222, 223 224, 228, 253,
 312, 339, 352, 374-375, 401, 455, 459, 468,
 569, 573, 575, 596, 598, pls. 114A, 118B,
 131, 132, 135B, 215, 352, 359A, 381B,
 col-ill. 28A
 Bahulara, Bankura 263
 Bahuriband, Jabalpur 298n, 350, 444
 Bairampalli 378
 Bairat, Jaipur 85, 355
 bajoth 430
 Balabhadra 108, 150
 Bālacandra Saiddhāntika 469n
 Baladeva 389, 489
 Bāla-Gopāla-stuti 410, 427
 Balahastini, Śravikā 61
 Balarāma 50, 66, 67, 150, 346
 Balarampur 157
 Balātkāra-gaṇa 278
 Bajpai, K D 53
 bāla-yatis 354, pl 231A
 balcony 77, 144, pls 71, 75, 192
 bali-paṭas 64, 458, 482, 490, 491
 bali-piṭha 217, 233, 311
 Balkh-Bactria 91n
 Ballāla II 317, 318; III 371
 baluster, balustrade 55, 56, 59, 301, 331

INDEX

Bambasāra Seniya *see* Bimbisāra

bandha mouldings 286, 289, 311, 316, 321

Bandyopadhyaya, A K 117n, 263n

Bandyopadhyaya, Banerji, R D 73n, 128n, 297n

Banerjee, J N 152, 153n, 155n

Banerji-Sastri, A 71n

Bangalore 224

Bangarh, West Dinajpur *see* Koṭivarṣa

Bangladesh 10, 153

Baniawadi, Dhar 351

Bankura, WB 155

Banpur, Orissa 159, 161, 274, 350, 352, pl 160B

Bansi, Chitorgarh 571, pl 356B

Bappabhaṭṭi-Sūri 50, 182

Bappāram 185

Barabar caves, hills, Bihar 70n, 79, 119, 223

Barabhum, Midnapur 155

Barabudur 383

baraṇḍa 156

Bare Baba, Kundalpur, Damoh 168

Bareilly 16

Barhata, Narsinghpur 350, 352

Batipada Museum 274, pl 162A

Barkola, WB 155, 156

Barli, Ajmer 85

Barmer 525

Baroda 431, 432, 434, pl 312B; Museum and Picture Gallery 405, 432, 433, pls 109, 110, 111, 112, 309A

Barrett, Douglas 412n, 552, 552n

Barua, B M 481n

Basadis 33

Basarh *see* Vaiśālī

bas-relief(s) 39, 70n, 209, 225, 226, 228, 229, 230, 234

Basti-halli, Hassan 317

Basukund *see* Kuṇḍagrāma

Bateshwar, Agra 17, 150, 244, 251, 344, 345

Baula hills 159

Bāwā-Pyārā cave 29, 89, 90, 459, pl 38, fig V

Bayana, Bharatpur 147, 148

Beal, Samuel 4n, 8n, 118n, 119n, 152n, 159n 164n

beams 429, 430

Beccam 321

Bechandas 490n

Beglar, J D 118, 167n, 244n

Behara, K S 117n, 159n, 162n

Belgaum 32, 269

Belugula 369

Belur, Hassan 214, 386

Bellur, Mysore 319

Belvalkar, S K 19n

Bengal 261-265, 273

Benisagar 166

Berlin 548

Besnagar, Vidisha 6, 129, 168, 581

Betana 322

Bhaddalpura 278

bhadra 143, 145, 146, 147, 172, 178, 179, 219, 286, 287, 288, 289, 304, 311, 313, 314, 315, 322, 502

Bhadrabāhu 25, 26, 69, 73, 92, 185, 214

bhadraka-type 282

bhadra-maṇḍapa 367

Bhadrānandi 482, 490

Bhadrapura 15

Bhadra-śālā forest 522

bhadra-śālās 211, 216, 217, 219, 220, 221

bhadrasana 89, 221, 445, 458, 490, 492, 522

Bhadrāvati 305

Bhadrikā *see* Monghyr

Bhagavad-Gītā 37n, 549

Bhāgavata 49

Bhāgavata-Purāṇa 18, 423n

Bhagavati 232, 465

Bhagavati-ārādhanā 128, 501n

Bhagavati-Sūtra 87, 470, 483n, 484n

Bhagavati temple 233

Bhagavati temple, Singikulam, Tiruccāraṇat-tumalai 453

Bhagera 249

Bhaillasvāmin 86

Bhairarasa Oḍeyars 366

Bhairava-Padmāvatī-kalpa 476

Bhairavakonda 192

Bhaktāmara-stotra 252n, 256

Bhakti cult 94

bhamatī 307, 308

Bhāṇḍāgārika Dhāndhu 308

Bhāṇḍārī-basti, Sravanabelgola 317

Bhāṇḍārī Dasāḍha 249

Bhandarkar, D R 121n, 135, 249, 250, 251, 442n

Bhāṇḍasar temple, Bikaner 341

Bhāṇḍ-Dewal temple, Arang 297, pl 177, 178

bhaṇḍīra-tree 63, 64

Bhaṇḍira-śāstra 50, 64
Bhanpura, Mandasaur 351
Bharatī 295, 300
Bharata 18, 19, 154n, 159, 160, 401, 468, 596, 598, pls 279B, 284, 382
Bharata (brother of Rāma) 233
Bharata-kṣetra 487, 517, fig XLV
Bharatesvara, -muni 225, 233
Bharatiya Jnanpith, *see* Jnanpith, *Bharatiya*
Bhārat Kalā Bhavan, Vārāṇasī 420, 421, 423n 485, 540
Bharatpur, Rajasthan 147; Museum pls 153, 357B, 358A
Bhāravi 195
Bharhut 51, 55, 56, 60, 82, 83
Bhatāriyār 232
Bhatewar 181, 182
Bhatia, P 398n
Bhatkal, North Kanara 367, 372, 376, 454, pl 253
Bhattacharya, B C 50n, 149n, 253, 253n, 257n, 539n, 544n, 545n
Bhaṭṭāraka 394
Bhaṭṭāraka Sampradāya 394n
Bhavadeva 271
Bhavanavāsi gods 483
Bhāvibhūṣaṇa 241
Bhavisayatta-kahā 417 418; illustrations from —pl 278B, col-ill 31
Bhavya-cūḍāmaṇi 317
Bhelupura, Vārāṇasī 345
Bhillamāla *see* Bhimmāl
Bhīmadeva 31
Bhīmā-devī 366, 369
Bhīma-Śāha 362
Bhinmal (Śrīmāla), Rajasthan 85, 180, 181, 182
bhiṭṭa 145; courses 143, 281, 285, 289
bhiṭṭi-stambhas *see* pilasters
bhoga-bhūmis 518, 529n
Bhogapuram 320, 323
Bhoja 31, 278
bhojana-śālā 499
Bhojpur, Bhopal 278
bhr̥ṅgas 487
Bhubaneswar, Orissa 80, 441
Bhubaneswar, State Museum 160, 161, pls 160B, 161B; *see also* Orissa State Museum
bhujanga-trāṣṭaka 382
Bhūta(s) 473, 477, 487

bhūta-bracket 281, 282, 284, 291, 292, 296
Bhūtabali 90, 134
Bidnur 366
Bihar 10, 24, 70, 245, 261-265, 273, 540, 545
Bijapur 32
Bijjala 32, 323
Bikaner 250, 256, 257, 339, 341; Museum 545, 571, pls 151, 154, 355
Bilogi, North Kanara 367, 372
Bimbisāra 24
Bina-Barha, Sagar 352
Bindusāra 25
Birudur, North Arcot 329
Biṭṭi 460
Biṭṭiga-Viṣṇuvardhana 460
Bloch, T 10n, 119, 121n, 348n
boar r̥iti lāṭchana 15
Bodhisattva 67, 166; *see also* Jinasattva
Bodhisattva, images of 115
bodhi-vṛkṣa 486
book-covers, painted Jaina 402; illustrations from—pls 266A-B, 267A-B, 268A-B, 269A-B, 270A, col-ills 22, 23A-D
Booth, Mark 544n
Boram 157
border-decorations col-ill 28B
Boston 403
bracket(s) 60, 61, 82, 143, 144, 168, 428, 429, 431, pls 10, 11A; -figure 52
Brahmā 252n, 433
Brahmacārins 19
Brahmadeva 311
Brahmadeva-stambha 373, 374, pl 254A
Brahma-Jinālaya, Lakkundi 310, 312, 313, pl 203A-B; Thailagiri fort 322
Brāhmaṇas 23, 70
Brāhmaṇasvāmin temple, Varman 144
Brāhmaṇism 3, 7, 29, 94, 107, 117, 152, 272, 330
Brahma-Śāstā 208
Brahmā temple, Khajuraho 272
Brahmavaivarta-Purāṇa 493
Brāhmī lipi 19
Brentjes, B 254
Bṛhannyaśa 479
Bṛhat-Jaina-Śabdārṇava 526, 526n
Bṛhat-Kalpa-Bhāṣya 85, 85n, 86, 86n, 87n, 88, 88n, 91n
Bṛhat-Kalpa-sūtra-Bhāṣya 26
Bṛhaskathā 92, 135

INDEX

- Bhaskarā-Kośa* 54n, 135n
Bṛhat-saṃhitā 37n, 135n, 466, 525
 British Museum, London 537-543, pls 315-320, 321B
 Broach, Gujarat 89, 133, 138, 408, 433, 551
 bronze(s), Jaina 71-72, 87, 88, 124-125, 134, 135, 136, 330, 548-554, pls 22A-C, 216, fig XVI
 Brown, Percy 340, 340n, 361, 361n, 367n, 368n
 Brown, W Norman 410n, 412n, 413n, 414n, 488, 488n, 492
 Bruhn, Klaus 122n, 124n, 131, 131n, 170n
 Bucchimayya 318
 Buddha 4, 24, 67, 118, 131, 134, 272, 486, 550, pl 328B
 Buddhagupta 29
 Buddhisaṅgāra 278
 Buddhism 7, 94, 107, 117, 118, 152, 275; *riṣṭ* art 3, 4, 6; Council 118; sites 96
 Budhi Chanderi, Guna 277
 Bühler, G 63n, 64n, 65, 66n, 525, 525n
 buffalo *riṣṭ lāñchana* 15
 Bukka 365, 450
 Bukkarāya II 327, 368, 388; III 324
 bull *riṣṭ lāñchana* 5, 14, 44, 130, 152, 159, 160, 164, 263, 283
 Bundelkhand 10, 30, 277, 350, 579
 Burdwan, WB 154n; University of Museum and Art Gallery 155n
 Burgess, James 11n, 29n, 74n, 89n, 90n, 435, 435n, 459n
 Burma 268

 Cāhamāna(s) 239, 241, 242, 243, 246, 248, 249, 250, 253, 306n, 447, 545, 571; of Nadol 240
caitya-grha 79, 80, 502, pl 354B
caitya-prāsāda-bhumi 530
caitya-vāsa 520
caitya-vrkṣa 41, 58, 64, 479, 480, 481, 483, 485, 486, 487, 487n, pl 6B
caityas, Arhat- 39
caitya-window 136, 154
cakra 67, 123, 124, 172
cakra-puruṣa 470
cakravartin 113, 209
 Cakreśvara 455
 Cālukya(s) 32, 184, 192, 198, 199, 200, 201, 218, 311, 313, 315, 329, 460, 542; Eastern 33; of Kalyāṇi *see* Kalyāṇi Cālukyas
cāmara 459; *see also* flywhisk
cāmara-dhara(s) 129, 149, 150, 151, 452, 473 530; *see also* *cauri*-bearer
cāmara-dhārīṇi(s) 180, pl 112
 Cambay 403, 431, pl 199
 Campā(purī) 14n, 15, 22, 69, 481, 498
 Cāmuṇḍarāya 183, 213, 224, 375, 460
 Cāmuṇḍarāya-basti, Sravanabelgola 219, 221, 312, pl 130B
Cāmuṇḍarāya-purāṇa 224
 Cāṇakya 24
 Caṇḍa 227
 Caṇḍaka 249
 Candellas 30, 277, 278, 297, 352, 578
 Candra 88
 Candragiri, Sravanabelgola 225, 317
 Candragupta (Maurya) 25, 26, 28, 69, 70, 73, 92, 214, 470
 Candragupta II 123, 128, 134, 164
 Candragupta-basti, Sravanabelgola 214, pl 129B
 Candra-Kṣamācārya-Kṣamaṇa-Śramaṇa 127, 128
 Candra-kula 137, 181
 Candramauli 317
 Candranana 472
 Candranandi-āśiriyar 450
 Candranāthasvāmī temple, Saṅgitapura 372
 Candranātha temple, Mettuppur 212; Vijayamangalam 327, pl 212A-B
 Candranāthesvara-basti, Bhatkal 372, pl 253
 Candraprabha temple, Jaisalmer fort 341; Tirupparutikkunram 211, pls 127B, 324
 Candrapurī 15
candra-śālā 367
 Candra-śālā cave 90
candra-śilā 187
 Candra-Sūri 239, 402
 Candravatī 182, 308
candrikā 283, 290
 Caṅgālvās 366, 454
 Caṅgarāya 317
 Cāraṇṭī Maṭh, Aihole 197, 199, 312, 313
 Carleyle, A C 244, 244n
 Cattala-devī 319
caturmukha 157, 161, 265, 270, 274, 303, 483, 484, pl 159A-B; *see also* *caumukha*, *sarvatobhadra*
 Caturmukha-basti, Karkala 312, 455

- caturmukha-liṅga* 272, 273
Caturmukha-Mahādeva temple, Nachna 273
Caturmukha shrine, Ranakpur 337
Caturmukha-vimāna shrine, Ellora 194, pl 125
caturvīṅśati-Jinālaya 302, 521, fig XLI
caturvīṅśatikā 116; *see also* *cavvīṣi*
caturvīṅśati-paṭṭa 170, 180, 181, 235, 287, 568, 574, 577, 579, 585, pls 111, 173, 334, 351, 361A, 364A-B, 367A
caturvīṣi 281, 285, 302, 311, 340
Caubārā-Derā 2 temple, Un 295, 297
caubīṣi 116, 314, 321, 323, 542
cāṇḍjāma-dhamma 16
Caulukyās 31, 86, 183, 240, 241, 250, 295, 300, 405, 446, 447, 539, 545; *see also* *Solaṅki*
caumukha(i) 6, 116, 154, 154n, 245, 312, 323, 331, 357, 358, 359, 360, 361, 362, 363, 364, pls 52, 217B, 257A-B, 310A-B, 311, 342B; *see also* *caturmukha*
caumukha-pratimā *see* *sarvatobhadrikā*
Caumukha-basti, Karkala 368, 371, 372, pl 252A
Caura-pañcāśikā 421, 422, 433n, 424, 425, 426
caurī(chowry)-bearer(s) 109, 119, 123, 124, 127, 153, 158, 159, 160, 161, 169, 170, 216, 218, 226, 227, 228, 299n, 316, 331, 332, 378, 386, 387, 467, 538, 540, 543, 544, 545, pls 45, 46, 47, 350A; *see also* *cāmara-dhara*, *cāmara-dhārīṇī*, flywhisk-bearer
caverns 94, 95-100, 101, 102, 103, 185, 207, 225, 227, 328; *see also* *atiṭṭānum*, *kāñcapam*, *kūra*, *mūṣagai*, *pāli*, *pālī*, *pīṇa-ū*; *Aivar-sunai*, *Pañcapāṇḍavamalai*, *Pañcapāṇḍavar tippa*, *Pañcapāṇḍavar kuṭṭu*, *Pañcapāṇḍavar paḍukkai*
cave-temple(s) 6, 38, 98, 101, 102, 186-192, 208, 209, 373
caves, rock-cut 119n
Cāvunḍarāya *see* *Camunḍarāya*
Cāvunḍarāya-basti *see* *Cāmunḍarāya-basti*
Cāvunḍa Gāvunḍa 310-311
Cedis 297, 588
ceiling(s) 77, 82, 305, 307, 316, 336, 337, 341, 342, 350, 359, 364, 373, 428, 432, 434, pls 165, 169, 183, 186A-B, 190, 193, 195 A-B, 197, 234B, 240, 241, 288, 289, 294B
cella 209, 212, 268, 273
Cellanā 69
Cella Pijla 322
Celukṣamaṇa 127
Cenappa-basti, Sravanabelgola 370
Cenkāyapaṇ 101
Cenkāyapaṇ 230, 231
Cenkāyapaṇ ke 100
centaur 60
Cera 230, 231, 233; *country* *see* *Kerala*; *dynasty*, *kings* 28, 101
Cetaka 23, 69
Ceti *dynasty* 24, 26, 74
Ceylon 7, 98, 184
chāḍya 146, 336, 340
Chahardi, Dhulia 181, 568, pl 351
Chakravarti, D K 117n
Champakalakshmi, R 13, 225n
Champaner 342
Chandakavate, Bijapur 455
Chandakedi, Kota 343
Chanda, Ramaprasad 120n, 123, 123n, 124n, 130n, 164n, 165n, 470n, 539n
Chanderi, Guna 277, 359
Chandigarh 423n
Chāndogya-Upaniṣad 480n, 488
Chandor, Nasik 373
Chandpur, Lalitpur 277, pl 179
Chandrabetta hill, Sravanabelgola 317
Chandragiri hill, Sravanabelgola 185
Chandwar, Agra 251, 252
Chanhu-daro 479
Chansma, Gujarat 181
Chara 157
Charampa, Balasore 160, 161
chatra 55, 150, 156; *see also* *parasol*, *umbrella*; *absence of—in Gupta age* 115
chatrāvālī 115, 332
chatra-traya 115
Chattopadhyaya, B D 13
Chaturvijaya, Muni 86n
Chaubiā-pāḍā 63n
Chausa, Bhojpur 71, 121, 124, 466; *bronzes*, *hoard* pls 54, 55, 56
Chausath-Khamba mosque, Kaman 148
Chausath-Yoginī temple, Khajuraho 118n
Chettipatti, Tiruchchirappalli 213, pl 128B
Cheyar Taluk 102
Chhani, Baroda 403
Chhattisgarh 588
Chiada 155, 157
Chidambaram 389
Chikkabetta, Sravanabelgola 214

INDEX

Chitral, Chitral 98, 232, 234, pls 139A-B
 Chitor (garh) 241, 250, 336, 339, 340, 355,
 356, 357, 361, 363, 484, pls 219, 220,
 221A, 222
 Chittamur, South Arcot 228, pls 135B, 136A
 Chittoor District 103
 Chillukuru 575
 China 371, 396
 Chingleput 95
 Chippagiri, Bellary 320, 321, 323, 331, 366,
 378
 Chitgiri, WB 155, 156
 Chivalapperi *see* Marukaltalai
 Choṭā-Kailāṣa, Ellora 188, 191, 193, 194
 chowry-bearer, *see* eaurī-bearer
 Chunar, Mirzapur 23
 Cilappadikāram 95; *see* also Śilappadikāram
 Cintāmaṇi Rao Bikāji temple, Bikaner 342
 Cintāmaṇi temple, Sirohi 342
 circumambulatory 271, 342, fig XXI; *see*
 also ambulatory, *pradakṣiṇā-patha*
 cire *perdue* 88
 Cīrupāvil 101
 Citrakārapuli 381
 Citrakūṭa 339
 Citrāṅgas 487
 Citra-sūtra 383
 citra-toraṇa 215
 Ciyavandaṇa-mahābhāsa 468n
 Cleisobora (Kṛṣṇapura) 49
 cognizance *see* lāñchana
 Coimbatore 94, 101, 112; District 102
 coins 456-62
 coins *denarius* 489; elephant series 458;
 horse series 458; Nolambavādi-gaṇḍa
 series 460; Pāṇḍyan 461, 462, pls 305, 306;
 Talakāḍu-gaṇḍa series 460
 Coja(s) 184, 185, 192, 213, 324, 325, 328,
 329, 382, 460; bronzes 549; country 95,
 128, 135
 Colgong, Bhagalpur 192
 colī 413, 433
 colophon-illustration pls 273, 274
 conches *riṭi* lāñchana 124
 conch-shell *riṭi* lāñchana 161, 44, 130n
 Conduct, Right 35
 Coomaraswamy, A.K. 408n, 436n, 480,
 480n, 481n, 487n, 488n, 492n, 501n, 544n
 coping-stones 52, 57, 107, pl 7
 copper-plate grants,—inscriptions 73, 30,
 31, 32, 118, 270

Coragasamnivēśa 22
 Coreya, Bengal *see* Coragasamnivēśa
 corridor 313, pls 186A-B, 188, 193
 cosmography, Jaina 514-20
 cosmos 514, fig XLIV
 costumes *riṭi* miniature painting 43
 Council, Jaina 70, 135
 Cousens, Henry 343n, 367n, 369n, 372n 373n,
 435, 435n, 455n
 Cranganore 95
 cross-bars 52, 55, 57, 58, 139, pl 6
 crown 137
 Cūḍamaṇi 137
 Cūlagiri 351
 Cunningham, Alexander 30n, 52, 118, 119n,
 120, 120n, 121n, 241n, 251n, 280, 281,
 281n
 Cupid 459, 492
 cupola 177
 Cuttack 163
 cymbals 154, 158, 162

Dabhoi 305
 Dacca, Bangladesh 346
 Daḍhabhūmi 22
 Dāhala 277
 Dakṣiṇāpatha 25, 89
 Dalavanur, South Arcot 209
 Dalbhum, Singhbhum *see* Daḍhabhūmi
 Damayasada *see* Rudrasimha I
 Dambal 200, 314
 Damila (Draviḍa) 26
 Damodar valley 157
 Dāna-cintāmaṇi Attiyabbe 310
 Danavulapadu, Cuddapah 230, 331, 449, pls
 217A-B, 218A
 dancing-pose 212
 daṇḍa-rāsa 144
 danseuse, wooden pl 298
 daṛgāh 226
 darpaṇa 458
 Darśana-sāra 278
 Darśanavijaya 88n, 495n
 Daśaratha 25, 223
 Daśa-Śrāvaka-caritra 341
 Daśaśruta-skandha 489n
 Daśa-Vaikālika-laghu-vṛtti 403
 Daśa-Vaikālika-Sūtra 400
 Daśa-Vaikālika-ṭika 395

Daśavatāra temple, Deogarh 131
 Dasgupta, C C 126n
 Das Gupta, P C 154, 154n
 Dash, Mahesh P 160, 160n, 161
 Dāsojā of Balligāma 214
 Daulatabad, Aurangabad 311
 Davids, T W Rhys 19, 483, 483n
 Davidson, J LeRoy 541n
Davvasanigahagāhās 42
 Dayāpāla 213
 Deccan 133, 184-201, 310-319, 365-378, 558
 deer *riti* iconography, features of 4
 deer *riti lāñchana* 15, 128n, 130, 161, 265, 274
 Deheda 407
 deity 5; Brāhmaṇical 3, 5; Tantric 5
 Delhi 244, 252, 335, 339, 345, 355, 356, 421, 426, 495; Sultanate, 405
 demi-gods 114, 121, pl 174B
 Deneck, M 548n
 Deo, S B 24n, 28n, 30n, 32n, 33n, 34n, 113n, 118n
 Deogarh, Lalitpur 30, 44, 122, 122n, 131, 137, 175-179, 277, 278, 350, 352, 443, 484, 484n, 596-598, pls 105, 106, 107, 108, 379-382, fig IX
 Deogiri 319
 Deoli, Purulia 157
 Deopara, Rajshahi 264, pl 157A
 Depāka 357, 448
derasars 431
 Desai, P B 455n
 Deshpande, M N 8, 12
 Deśi-gaṇa 162
 Deulbhira, Bankura 155
 Deussen 19
 Deva 271; dynasty 448
deva-dundubhi 150
 Devagiri *see* Daulatabad, Aurangabad; Yādavas of 32
 Devaki 65, 582
deva-koṣṭhas 209, 212, 216, 217, 218
deva-kulikās 145, 147, 147n, 150, 171, 245, 246, 280, 301, 302, 305, 307, 337, 341, 343, 359, pl 235, fig XIII, XV
 Devakunjari, D 368n, 369n
 Devalabdhī 278
 Devangudi 228
 Devānandā, Brāhmaṇi 65
deva-nirmīta riti stūpa, Mathurā 7
 Devapāla 262

Devapāla Soni 251
 Devarāya I 366; II 366, 369, 450, 455
 Devarāddhi-gaṇi Kṣamāśramapa 133
 Devesā-no Pādo 410, 414
 Devasena 278
 Deva-Sūri 402
 Devasvāmin 578
Devatā-mūrti-prakaraṇa 477
deva-vimāna 488
 Devendra-kīrtti, Bhaṭṭāraka 351
Devi-Candragupta 128
devikula 52
 Dey, Sudhin 158n
 Dhaky, M A 145, 145n, 242n, 243, 247, 247n, 248, 300n, 306n, 339, 339n, 340, 340n
 Dhāmaghoṣā 52
dhammilla 228
 Dhamnar, Mandasor 192
 Dhanaicha, Morena 445
 Dhanapāla 278
 Dhanbad, Bihar 157
 Dhandhuka 303
 Dhaneśvara 278
 Dhaṅga 277, 444
 Dhaṅgarāja 30
 Dhank, Gujarat 136, 445
 Dhanpur 297
 Dhar, Dhara, Dhārā, MP 278, 351, 539n, 587
 Dharaṇāka 357
 Dharaṇi-vihāra, Ranakpur 303, 306
 Dharapat, Bankura 263
 Dharasena 90, 385
 Dharasīva, Dhārāsīva caves, Osmanabad 11n, 32, vi of vol II
dharma 42, 514, 514n
dharma-cakra 4, 44, 64, 66, 72, 91, 111, 113, 127, 128, 128n, 130, 131, 138, 149, 164, 274, 478, 482, 491, 532, 540, pls 22C, 46, 47A-B
 Dharma-cakra-Jina-vihāra, Sarnath 241, 245
 Dharmaghoṣa-Sūri 239
Dharmaghoṣa-Sūri-stūti 239
 Dharma-mahāmātras 70
 Dharmanāthadeva 240
 Dharmapāla 117, 262, 270
 Dharmarāja, Śailodbhava 159
 Dharmasāgaragaṇi 88n

INDEX

- Dharmavaram** 449, 574, pl 261A
Dharpal, Bankura 117n
Dharwar 32
Dhātī-pañcaka 330
Dhātī-khaṇḍa 517, 518
Dhauri, Puri 23, 25
Dhavalā 90, 182, 303, 385, 386, 411n; *see*
also *Ṣaṭ-khaṇḍāgama*
Dhīlīkā 241
Dholaka 302, 305
dhōti 137, 138, 151, 162, 413, 418, 419, 420,
421, 422, 423, 466, 556
Dhruva, K H 27n
Dhubela, Chhatarpur 353, 557; Museum
538n, pls 365-368
dhūli-sāla 530, 532
Dhūmar-leṇā, Ellora 118, 312
dhvaja 505, fig XXXVIII
dhvaja-bhūmi 531
dhvaja-stambha 6, 227, 311
dhyāna-mudrā 66, 72, 123, 125, 127, 139,
468
dhyānāsana 144, 161
Didwana 537n
Digambara Jainism 26, 32, 33, 133
Dik-pāla(s) 143, 146, 171, 216, 217, 293,
296, 307, 318, 331, 340, 349, 434, 435,
596
Dikshit, K N 6n, 117n, 118n, 121n, 442n
Dikshit, Moreshwar 135, 135n
Dikshit, S K 538n
Dikshitar, V R Ramachandra 394n
Dilwādā temple, Mt Abu 360, 362, 363,
446
Dinajpur 267
dīndra-mālā 489
Dipārṇava 495, 513, 513n, 533n
dīpa-śikhās 487
Div 303
Divyāvadāna 72, 73n
dome 54, 55, 57, 336, 340, 343, 368, 369, 433,
434, pl 187A-B
donor-couple pl 199
door-frame 62, pl 290
door-jamb 71, 77, 120, 323
doorway pls 170, 185
doorway, *pañca-śākhā* 286, 287
door, wooden pls 291, 292
dormitory 76
Doshi, Saryu 411n, 412n, 415n
Dostatikā 182
drapery, use of—by Jaina monks 135
Draupadī 465n
Drāviḍa 215, 216, 217, 219
Drāviḍa-saṅgha 94, 185, 321
dream-scenes, sixteen—of Mahāvira's mother
292, 489
Droṇācārya 181
Droṇagiri, Chhatarpur 350, 352, 353
Drṣṭāṣṭaka-stotra 259
drṣṭi-sūtra 495
drum 55, 56, 57, 154
Dubkund, Morena 444
Dudhai, Lalitpur 277, 278
Dulādeo temple, Khajuraho 289
Dulmi 157
Dumarleṇā *see* **Dhūmar-leṇā**
Dungarpur, Rajasthan 362, 363; Art Gallery
572
Dūṅgarasimha 445
dupaṭṭā 418, 420
Durgā 346, 461
Durgadeva 148
Durgarāja 449
Durjanpur, Vidisha 127, 168, 442, pls 57,
58, 59
Duṣyanta 83n
dvādaśāṅga 44, 553
Dvādaśāra-Nayacakra 89, 89n, 135
dvārā-pālas 82, 282, 283, 284, 291, 292, 340,
428, 432
dvāra-śākhās fig XXXIX
dveṣa 42
dvi-mūrtikās 590, 591, 597, pl 370A
Dvivedi, H V 445n
Dvivedi, Hariharnivas 252n
Dvyāśraya-kāvya 303
Dwarahat, Almora 245, 337, 344
dwarf 59, 60, 132

ear-rings 137
East Dinajpur, Bangladesh 153n
Eastern Ghats 93
Edakkal hill, Kozhikode 234
edicts—Aśoka 70, 85
Egypt 223
Ekaśata Prabuddhacandra 159
Ekasandhi 478n
ekāvalī 128, 129, 132, 137, 139, 140
Eladipattam cavern 101

- Elāpura *see* Ellōra
 elephant *riṭi lāṭchana* 14
 Elephanta cave 312
 Elliot, W 460n
 Ellōra, Aurangabad 32, 38, 185, 191, 193, 224, 227, 312, 319, 384, 435, pls 117, 118A-B, 119, 120A, 121, 122, 123, 124, col-ills 6-11
 Enūru 375
 epigraph *see* inscription
 Eradukatte-basti, Sravanabelgola 317
 Erode Taluk 102
 Eruminātu 101
 Eruvadi, Tirunelveli 229
- Fa Hien, Fa-hsien 8n, 396, 396n
 Faith, Right 35
 falcon *riṭi lāṭchana* 15
 Fatehpur 245
 Fawcett, F 234n
 Fergusson, James 8n, 11n, 74n, 118n, 223, 223n, 337n, 357n, 359, 359n, 371n, 374n, 529n
 festoon 332, 530
 Ficus Indica 63
 finials 154, 157, 214, 266, 368
 Firozabad, Agra 344, 345
 Fischer, Klaus 118n, 129n, vi of vol II, 376n, 548
 Fleet, J F 29n, 128n, 442n, 484n
 flywhisk 154, 162, 232, 265, 368, 459, 473, 553, 542; *see also cāmara, cauri*; -bearers, 114, 129, 131, 309, 432, 547, pl 202; *see also cāmara-dhārīni, cauri*-bearer
 Freer Gallery, Washington 410
 frieze 82, 83, 123, 144, 146, 214, 216, 219, 221, 282, 283, 288, 334, 433, 438, pls 31, 32A-B, 33A-B, 300A-C
 Führer, A 10n, 52, 53
 furniture, domestic 428
- gacchas* 185
gadda 67, 168, 172, 284, 287, 291
 Gadag 200, 314
 Gadarmal temple, Badoh 582
Gadā-yuddham 310
gagārakas 284
Gāhaḍavāla(s) 30, 239, 240, 241, 242, 244, 245, 251, 253
- Gai, G S 127n, 442n
gaṇa-courses 248
 Gaja-Lakṣmī 146, 197, 220, 433, 450, pl 28
gaṇa-praṣṭha 325; -*prsthākṛti* 220
 Gajapura 15
gaṇa-sārdūla(s) 284
gaṇatālu(s) 144, 147, 282, 340
gaṇa-thara 295, 297
gaṇa(s) 20, 28, 52, 73, 134, 286, 291
 Gaṇacārya 20
gaṇadhara(s) 23, 24, 114, 129, 131, 465, 484, 533
 Gaṇādhipa 252n
 Ganapati-vattam *see* Edakkai hill
gandha-kuṭi 352, 484, 532, 533
 Gandhāra 8, 8n, 137; —art 113
 Gandharvas 143, 144, 146, 350, 467, 473, 487; flying 158, 159, 160, 161, 190, 557, 558; *mālādhārī*- *see* *mālādhārī*-Gandharvas
 Gandhawal, Dewas 169, 298n, pls 98B, 182A
gandhika 51
 Gaṇeśa 4, 150, 162, 174, 253
 Gaṇeśa-gumphā, Udayagiri, Puri 77, 83n, 84, pl 33B, 84
 Gaṅgā 168, 284, 286, 287, 291, 340, 475
 Gaṅga(s) 27n, 184, 459; —art 212, 218, 219, 222, 227, 330, 454; —kings, 33
 Gaṅgarāja 224, 385
 Gaṅgarāya 316, 317
 Gaṅgā valley 257
 Gaṅgā-Yamunā valley 245, 251, 259
 Gaṇigitti-Jinalaya, Hampi 327, 368, pl 247
garbha-grha 45, 154, 186, 221, 234, 235, 246, 279, 280, 281, 285, 288, 301, 313, 314, 318, 321, 323, 328, 336, 340, 342, 343, 352, 356, 358, 362, 368, 369, 370, 373, 509
 Gardabhilla 10, col-ills 25B, D, 28C
Gardabhi-vidyā col-ill 26
garbha-muda 156
Gārgi-Saṁhitā 49
 Garha 353
 Garh Jaipur, Purulia 263, pl 156A
 garland-bearers 129, pl 61; *see also mālādhārī*-Gandharvas
 Garoli 577, 579
 Garuḍa 149, 172, 283, pl 78
 Garuḍa-pillar, Besnagar 6
garuḍāsana 120
gaukha *see* balcony

INDEX

- Gaṇṭama-ṛṣi shrine 229
 gāṇḍīyas 357
 gāvanika-fashion 212
 Gayā-Karṇa 444
 Gerasoppe 366, 372
 Ghanerao, Pali 143
 Ghaṇeśvara-Sūri 148
 ghaṇṭā 146
 Ghaṇṭai temple, Khajuraho 20, 279-284, pls 164, 165
 ghar-derasara 430, 431
 Ghasidas Memorial Museum *see* Raipur Museum
 ghaṭa 56; -pallava 146, 147, 168, 256
 Ghatge, A M 23, 90n, 445n
 Ghatiyala, Jodhpur 182, 445
 Ghosh, A 6n, 70n, 78n, 117n, 118n, 119, 119n, 120n, 123n, 124n, 164n
 Ghoṣṭārāma monastery, Kauśāmbī 481n
 Ghumli 304
 Ghuri, Muḥammad 34
 Girinagara Kathiawad 14n, 90; *see also* Girnar and Junagadh
 Girnar, Junagadh 31, 85, 89, 90, 133, 303, 305, 357, 360, 361, 446, pl 238
 Gīta-Govinda 423n
 Glasenapp, H V 30n
 Goa 310
 goat *rīti* lāñchana 15
 Godapuram, Palghat 232, 233, 453
 Godāsa 73
 Godhara 305
 Goetz, Hermann 253, 253n, 338, 338n, 342, 342n, 428n, 432n, 433, 433n, 539n
 Golakot 353
 Golakyaṅtyā 127
 Golconda 574
 Gold, use of—for painting 405, 407
 Gommaṭa cult 350
 Gommaṭagiri, Mysore 375
 Gommaṭeśvara, Ellora 384; Karkal 374, pl 255; *see also* Bāhubali
 Gondal *see* Rajkot
 Gondwana 350
 Gopācala-durga, Gwalior 418
 Gopagiri 182
 Gopāladeva 351
 Gopalakrishnamurty, S 368n, 369n, 377n, 448n, 450n
 Gopanandin 33
 Gopāṇa Oḍeyār 370
 Gopikrishna Kanoria Collection, Patna 124
 Gopinatha Rao, T A 231n, 232n, 234, 234n
 gopura 212, 217, 322, 325, 328, 388, 522, pls 207, 212B, 214
 Gorakeshkar, S V 88n, 406n
 Gordon, D H 87n
 Gosāla Maṅkhaliputta 23
 goṣṭhis 28
 Gotama 16
 Govideva, Mahāsāmanta 318
 Govindacandra 240, 241
 Govinda-Sūri 182
 gr̥ha-caityas 472
 graha, Nava- 153, 286, 298n, 349, 350, 353, 562, pl 179
 grāma-devatās 64
 grantha-bhaṇḍāras 394
 grāsa-paṭṭikā 282, 289, 292, 295, 298, 300
 Gray, Basil 412n
 Greek ambassador 49
 grīvā 212, 215, 328, 368
 ground-balustrade 55
 Growse 52
 gūḍha-maṇḍapa 143, 144, 145, 146, 147, 247, 250, 295, 296, 300, 301, 302, 305, 340, 341, 362, 509
 Gudar, Shivpuri 445
 Guerinot, A 28n
 Guhanandin 73, 118, 443
 Guhila(s) 355; Bhaṭṭabhaṭa 1 182
 guild *see* nīgama
 Gujarat 10, 27, 30, 31, 32, 34, 86, 88, 133, 136, 241, 257, 308, 309, 355, 360, 393, 396, 398, 399, 404, 405, 409, 410, 412, 415, 428, 431, 436, 445, 556-557; wood-carvings of—pls 285-300, figs xxvi, xxvii
 Gulbarga 546, 574
 Guna MP 588
 Guṇabhadra 469
 Guṇacandra(-Sūri) 239, 397
 Guṇadhara 385
 Guṇāḍhya 92
 Guṇaratnasūri 88n
 Guṇavāyirkottam 95
 Guntur, AP 321
 Gupta, Parmeshwari Lal 72n, 121n, 264n
 Guptas 29, 30, 49, 52n, 107, 108, 110, 111, 113
 Gurjara-deśa 243, 310; -Pratīhāras 138
 Gurjara(s) 494; shrines 243
 Gurugala-basti, Mudbidri 455

- Guruparvakrama* 88n
Guruvayankeri 374
Gwāleśwar temple, Un 297
Gwalior 131, 132, 170, 192, 350, 353, 354, 418, 419, 420, 421, 444, 445, pls 60, 229A-B, 310A; Museum, 580
Gyaraapur, *Vidisha* 144, 544, pls 100A-B, 101, 102, 103, 104, 171, 321B
- Hadaway*, W S 542n
Haduvalli see *Saṅgitapura*
Haertel, H 548, 548n
Haihayas 30
hair, locks of—falling on the shoulders of *Rṣabhanātha riri lāñchana* 65, 72, 125, 134, 138, 160, 484; falling on the shoulders of *Pārśvanātha* 566; -style *riri lāñchana* 116
Halder, R R 85n
Halebid, *Hassan* 33, 44, 318, 332, 385
Hallakarasu 321
Hallur 197
halo 66, 67, 114, 124, 127, 129, 137, 138, 139, 151, 159, 162, 168n
Hampi 332, 366, 367, 368, 376, 450, pls 247, 248, 249A
haṁsa-valabhi 216
Hamsavijaya 414; collection, *Baroda* 410
Handa, D 539n
Handiqui K K 53n
Hangal 310
Hansi 250
Hanumān 288
Hanamkonda-Warangal area 311
Hanumakonda 320, 322, pls 205B, 206A-B
hāra 212, 216, 217, 218, 219
hārāntara 220
Harappa 87, 479; times *riri* Jainism 21
Hardinge 52
Hardwar 251, 252
Haribhadra(-Sūri) 86n, 91, 91n, 182, 467n
Harihara 365, 387; II, 329, 366, 368, 450
Harinaigamešin 65, 121
Hariṣeṇa 54n, 135
Hārīti figures 151, 153, 170
Harivarma 50
Hari-varṣa 487n, 489n; -*purāṇa*, 182, 472n, 473n
harṁya-prastara 216
harṁya-wall 216, 219, 220, 221
- Harṣavardhana* 30, 184
Harsukh Rai 345
Haryana 241, 259
Hassan, *Karnataka* 330
Hastināpura, *Meerut* 15, 16, 242, 251
Hastiskāla, *Mt Abu* 308, 446, pl 201
Hatadiha, *Cuttack* 163
Hāthi-gumphā, *Udayagiri*, *Puri* 26, 74, 80, 81, 82, pl 34
Hathras, *Aligarh* 87
Hathundi 182
Hatthināura see *Hastināpura*
Havell, E 30
head-dress, *Kushan* 128, 129
Hellenistic culture 49
Hemacandra(-Sūri) 31, 85n, 86, 87, 241, 303, 400, 469, 470, 476n, 479, 482, 487, 490, 491
Hemādpanthi 311
Hemādri 311
Hemakūṭam hill, *Hampi* 368, pls 248, 249A
Hemarāja 339
Heracles 49
Heragu 318
heron riri lāñchana 14
Himalayan hills 245, 250
Hinduism, *Purāṇic* 275
Hiranyakaśipu 307
Hiravijaya 34
Hiriyangadi, *Karkal* 371, 455
Hsuen Tsang 4n, 8n, 118, 119, 152, 159, 164
Hmwaza, *Burma* 268, fig XIX
horse riri lāñchana 14
Hosa-basadi, *Mudbidri* see *Tribhuvana-Cūḍāmaṇi-basadi*
house, classes of 500-501
Hoysala(s) 33, 200, 201, 207, 311, 313, 315-319, 329, 330, 331, 385, 454, 459, 460
Huḷḷi Daṇḍanāyaka 385
Humcha, *Shimoga* 319
Hultzsch, E 525n
Hwui-Li 4n
Hyderabad, *State Museum* 573-574, pls 359A-B, 360, 361A
- iconography* 24, 122, 123, 252; concepts of—4; *Jaina*—45, 65, 127, 136; source-material of—465-93
Idar 303, 405

INDEX

Iṣṭhaka 159

Iṣṭhaka 19, 385

Īśān-Gautaman 210, 211, 381

Īśāṅgo Aḍigal 231n

Īyayar 101

Īyapaḍāran 103

Immaḍi-Bukka 450

India—central *def* 10; 14n, 28, 29, 30, 168-179, 245, 277-299, 336, 349; Deccan *def* 10; 14n, 28, 32, 34, 184-201; east *def* 10; 29, 152-167, 261-276, 346-348, 557-558; north *def* 9-10; 28, 29, 30, 143-151, 239-60, 335-345, 415-427; south *def* 11; 7, 11, 13, 14, 207-235, 431, 558-559; west *def* 10; 7, 14, 28, 29, 133-140, 300-309, 355-364, 412-415, 426

Indianization *riri* development of Indian art 336

Indian Museum, Calcutta 155, 166, 169, 275, 545, pls 160A, 311B

India Office 408

Indirakula-grha 316

Indore 353; Museum 296

Indra 38, 136, 169, 208, 477, 483, 518, 519, 522, 529, pl 280A, col-ill 29

Indra III, IV, Rāṣṭrakūṭa 32, 449

Indrabhūti Gautama 385

Indragiri, Sravanabelgola 222, pl 131

Indra-maṇḍapa, Satrunjaya 305

Indranandin 476, 479

Indra-sabhā cave, Ellora 188, 189, 190, 312, 384, pls 117, 118A

Indra-yasṭi 482, 490, 491

inscription(s) 53, 109, 118n, 123, 127, 135, 136, 138, 139, 140, 161, 162, 207, 209, 211, 213, 222, 224, 225, 226, 227, 229, 230, 231, 234, 240, 241, 248, 255, 278, 299n, 316, 317, 319, 320, 324, 327, 363, 367, 369, 370, 371, 372, 373, 374, 381, 387, 399, 401, 431, 441-455, 484, 542, 543, 548, 555, 560, 561, 562, 563, 567, 576, 578, 587, 588; Abu (Mount) pl 301B; Adur (Dharwar) 32; Aihole (Bijapur) 32; Akota 139; Āmohinī 67; *āyāga-paṭa* 55, 57; Barli (Ajmer) 85; Bayana (Bharatpur) 148; Behur Taluk 33n, Bhinmal 85; Bijoli 248, 249, 253; Brāhmi 93, 94, 96-99, 101, 102, 225, 457, pl 39A; Bukka I 365; Bundelkhand 30; Cera 230; Guṇanandin 177; Hāthi-gumphā cave 74, 82, 441; Kahaum pillar 29, 107; Kalyāni Cālukyās 32; Kaṇiṣka 66; Kannaḍa 188; Kaṇkāli-ṭila 134; Khāravēla 24, 26, 74, 76, 78, 82; Kumāragupta I 128; Kurikyāl pl 302; Lakshmeshwar (Dharwar) 32;

Mangulam pl 39A; Marukattai 100; Mathurā 29, 73, pl 47B; Meguti temple (Aihole) pl 303; Mungthala 85; Pabhosa (Allahabad) 10n, 441; Paharpur (Bangladesh) copper-plate 118; Pala (Poona) 88n; Pulakeśin II 195, 196; Pāṇḍya 208; Rāmagupta 127n, 442; Śoḍāsa pl 301A; Sonbhāṇḍār cave 89n, 119; Sravanabelgola 92, pl 304B; Tamil 225; Tirunatharkunru pl 304A; Udaya-giri cave (Puri) 29; Uddyotakesarin 163; Vaṭṭeluttu 228, 229, 232, 233; Vikrama Coḷa 326; Vikramāditya IV 313; Viranandin 169; palaeography of—137; *riri lāñchana* 116

Ionia, *riri* Rāṣabhanātha 4n

Irattairottai rock 229

Iringalakuda, Trichur 233

Irivabedaṅga 310

Iruga 368

Irugapavodeya 450

Irugappa 324, 327, 366, 388

Irukkuveḷs 184

Iruṅṅaḍeḍa-Coḷa 367

Irunkunram *see* Alagarmalai

Isāna 240, 252n

Islam 346, 365; Islamic invasion 310

Jabalpur 169, 297

Jacobi, Hermann 22n, 72n, 73n

jāḍyakumbha 143, 281, 286, 289, 295, 298, 300

Jagaddhara 341

Jagaduśa 305, 306

Jagannātha-sabhā, Ellora 189, 190

Jagat, Udaipur 145, 571

jagati 233, 278, 281, 289, 295, 302, 311, 312, 314, 316, 362, 505, fig XXXI; *pīṭha* 356

Jagatsagar 577, 578

Jahāngir 34

Jahāngirnagar *see* Dacca, Bangladesh

Jaina Councils 133

Jaina institutions, conversion of —98

Jain, Bhagwan Das 495n, 533n

Jain, Balabhadra 345n

Jain, Chhotelal 118n, 386

Jain, C R 476n

Jain, Hira Lal 7n, 10n, 11n, 17, 17n, 18, 70n, 90, 90n, 129n, 393

Jain, Jagdish Chandra 86n, 87n, 88n

Jain, Jyoti Prasad 12, 40n, 56n, 65n, 67n, 119n
 Jain Kailash Chand 148n, 249n, 341n, 343n
 Jain L C 12
 Jain, Muktyanandsingh 533n
 Jain, Niraj 129n
 Jain, P C 408
 Jain, Rajaram 418
 Jain, Shrimati Rama 13
 Jain, Shri Shanti Prasad 13
 Jain, Virendra Kumar 12
 Jaipur 343, 446; Museum 572, pls 152, 358B
 Jaipur 255, 336, 340, 342, 362, 395n, 397, 399, 400, 401, 404, 407, 525, pl 223
 Jaita 363
 Jaitugi 311
Jakkhayāyatana 481
jala-kriḍā 61
jala-praṇālīkā 509
 Jaleswar, Balasore 161
jālī-pattern 56
 Jalor 86, 182, 303, 394, 446, 447
jāma 418, 419, 420, 421, 422, 423, 433
 Jambū-dvīpa 517, 518, 519
 Jambusamḍa 22
 Jambūvijaya, Muni 89n
 Jamnagar 414
 Janaka 17
 Janakpur, Nepalese Tarai 23, 24
 Jananathapuram, Thanjavur 228
janghā 143, 144, 146, 156, 171, 172, 178, 243, 247, 279, 285, 286, 287, 289, 294, 296, 298, 300, 303, 336, 340, pl 104
Jasahara-carīu 413, 419, 420, 421, 423, 424; illustrations from—pls 280B, 281B, col-ills 33, 34
 Jaso 577, 579, pl 367A
jaṣṭā, jaṣṭā-bhāra, jaṣṭā-mukujā 5, 153, 155, 158, 160, 161, 164, 263, 293, 557
Jātaka 480n;—Jaina 308
 Jātāsīnhanandin 395, 468n
 Jattappa Nāyakana Candranātheśvara-basti, Bhatkal 372
 Jaunpur 241; 421
 Jāvālīpura 447
 Javāri temple, Khajuraho 289
 Jayacandra 585
 Jayadāman 29, 90
Jaya-dhavalā 385, 411n; see also *Mahā-bandha*
 Jayantavijaya, Muni Śrī 85n

Jayasamha 31
 Jayasinhha-Śrī 182
 Jaysawal, K P 71n, 85n
 Jayavarman 277
 Jaya-Vijaya-gumpha, Udayagiri, Puri 81
 Jayavira Perḥamaiyān 213
 Jeṣākabhukti see Bundelkhanda
jerkaḥ lines 363
 Jerosoppa 312
 Jhānjhāna 351
 Jhewari, Chittagong 267, pl 160A
 Jholika-vihāra 303
 Jiaganj, Murshidabad 347
 Jina, Arhat, Tirthankara 14, 161, 162; Abhinandanānātha 343, 485, 560, 585, 587, pls 87, 94A; Ādinātha see Rgabhānātha; Ajitanātha 14, 110, 149, 157, 160, 161, 162, 166, 180, 264, 265, 328, 332, 431, 485, 560, 580, 582, 587, 591, pls 158B, 373B, fig VI; Anantanātha 15, 316, 469, 562; Aranātha 15, 66n, 157, 298, 371, 445, 469; Ariṣṭanemi see Neminātha; Candraprabha 15, 44, 125, 151, 154, 154n, 157, 163, 166, 212, 213, 233, 264, 275, 288, 320, 329, 353, 370, r442, 443, 444, 469, 561, 574 585, 587, 5 92, 599, pls 54A-B, 92A, 161B 162B; Dhamanātha 15, 169, 562, 591, pl, 97A; Kunthunātha 15, 158, 264, 298, 343, 445, 450, 453, 562; Mahāvira 3-4, 14, 16, 21-24, 44, 50, 65-67, 69-70, 72, 73, 85, 86, 87, 90, 97, 100 113, 119, 123, 124, 130, 133, 136, 154, 154n, 158, 160, 161, 165, 166, 170, 187, 188, 193, 198, 199, 213, 216, 217, 225, 226, 228, 230, 231, 232, 234, 264, 265, 266, 274, 313, 325, 326, 327, 328, 331, 340, 353, 376, 385, 386, 388, 397, 398, 400, 402, 435, 442, 445, 451, 452, 453, 465, 466, 468, 472, 474, 475, 480, 483, 484, 486, 488, 491, 501, 539, 540, 541, 547, 563, 567, 570, 573, 575, 576, 577, 580, 590, 594, 597, 598, 599, 600, pls 62, 136A, 313, 318A, 325B, 349A-B, 359B, 373A, 383B, 384A, col-lil 27; Mallinātha (Dig.) 15, 227, 371, 443, 470, 562, 575, 591; Malli (Śve.) 15; Munisuvrata 7, 16, 53n, 66n, 70, 151, 162, 165, 371, 469, 469n, 545, 563, 572, 578, 588, 591, pls 90A, 152, 358B; Naminatha 16, 265; Neminātha 14n, 16, 17, 44, 50, 66, 108, 113, 114, 122, 123, 124, 128n, 130, 134, 148, 150, 154n, 158, 162, 164, 166, 218, 220, 227, 229, 240, 264, 303, 318, 326, 328, 329, 389, 401, 403, 404, 438, 442, 468, 468n, 469, 469n, 470, 484, 486, 513, 541, 544, 545, 556, 563, 564, 572, 573, 578, 579, 580,

INDEX

595, 597, pls 47A, 53, 86, 149, 193, 336B, 367B; Padmaprabha 15, 123, 124, 326, 442, 443, 469, 539, 561, 584; Pārśvanātha 16, 17, 21, 22, 23, 29, 30, 43, 44, 50, 65-66, 72, 83n, 87, 97-99, 109, 113, 117n, 121n, 123, 124, 128, 129, 130, 131, 144, 147, 149, 150, 153, 154, 154n, 155, 157, 158, 160, 161, 162, 163, 165, 166, 169, 180, 181, 182, 187, 189, 190, 191, 198, 209, 213, 214, 218, 221, 222, 225-232, 234, 239, 248, 249, 250, 252, 255, 262, 263, 264, 265, 266, 274, 275, 287, 289, 303, 314, 317, 318, 320, 322, 326, 327, 340, 346, 360, 369, 377, 387, 401, 404, 431, 435, 442, 445, 453, 466, 469, 469n, 474, 484, 486, 541, 544, 546, 547, 549, 551, 552, 553, 555, 558, 563, 565, 568, 569, 572, 573, 574, 575, 576, 580, 582, 583, 586, 587, 588, 589, 590, 594, 596, 597, 598, 599, 600, pls 37, 55B, 64, 84B, 86, 94B, 110, 115, 118A, 135B, 148B, 153, 161A, 181B, 196, 206A, 217A, 246, 319A, 320, 321B, 323A-B, 327A, 335, 336A, 340A, 354A, 355, 362B, 371B, 376B, 377A, col-ill 32; *see also* Naugajā; Puṣpadanta 15, 150, 157, 170, 318, 326, 442, 469, 591, pl 80A; *see also* Suvidhinātha; Ṛṣabhanātha 4n, 14, 18, 19, 30, 43, 44, 63-66, 72, 91, 108, 109, 113, 125, 130, 134, 135, 138, 139, 147, 152, 153, 154, 154n, 155, 157, 158-159, 160, 161, 162, 163, 165, 166, 169, 170-171, 180, 181, 182, 218, 225, 229, 251, 257, 262, 263, 264, 265, 274, 279, 287, 292, 314, 316, 317, 318, 323, 327, 329, 337, 340, 351, 353, 376, 389, 431, 442, 443, 445, 453, 468, 468n, 472, 483, 484, 485, 486, 540, 541, 542, 544, 546, 548, 557, 558, 559, 566, 568, 570, 572, 575, 578, 579, 580, 581, 582, 583, 587, 589, 591, 592, 593, 596, 597, 600, pls 22B, 46, 47B, 55A, 56, 63, 65A, 66A, 67B, 81A, 83A, 84A, 88, 90B, 114B, 158A, 160B, 282B, 318A, 325A, 338A, 341, 351, 353B, 365A, 376A, 378B, 380A-B; Sambhavanātha 14, 66n, 161, 162, 329, 340, 443-444, 485, 584, 591, pls 87, 327B, 373B; *see also* Śobhanāth; Śāntinātha 15, 44, 66n, 113, 148, 149, 151, 153, 156, 157, 158, 160, 161, 163, 166, 169, 170, 178, 182, 218, 240, 251, 262, 265, 274, 278, 296, 298, 298n, 309, 316, 318, 331, 340, 352, 353, 366, 367, 442, 443, 445, 449, 455, 545, 553, 562, 578, 582, 587, 589, 591, 594, 595, pls 84A, 85B, 281A, 334, 365B, col-ill 35; Śitalanātha 15, 431, 469, 561, 591; Śreyāṁsanātha 15; Sumatinātha 14, 148, 170, 189, 190, 560, 597, 598, pl 383A; Supārśvanātha 15, 50, 161, 163, 229, 251, 318, 329, 331, 377, 387, 431, 452, 466, 469, 469n, 543, 559, 561, 575, 598n, pl

340B; Vardhamāna *see* Mahāvīra; Vāspūjya 15, 317, 320, 325, 326, 431, 468n, 469; Vimalanātha 15, 264, 319, 453, 561, pl 333; birth of—pls 272B, 275A; images of—3, 4, 6, 37, 65, 119, 122, 123, 127, 140, 254, 199n, 330, 331, pls 17, 43, 44, 45, 48, 49, 50, 51B, 57, 58, 59, 60, 61, 66B, 67A, 76, 77, 92B, 133, 135A, 136B, 137A-B, 138, 139B, 142, 150, 178, 181A, 198B, 202, 206B, 216, 218B, 227, 228, 229, 256B, 257A, 312A, 315A, 322, 326, 328A, 329A, 339B, 342A, 350B, 370B, 371A, 379, fig XVI, XVIII; lustration of—pl 272A; *pañcamuṣṭi-loca* of—pl 275B; parents of—pl 163

Jinabhadra-gaṇī Kṣamāśramaṇa 138-39, 139n, 140

Jinabhadra, Vācanācārya 138, 181

Jinacandra-Sūri 252

Jinadāsa 86

Jinadatta(-Sūri) 239, 319, 397, 398, 399-403, col-ill 22

Jinadeva-Sūri 335

Jina-kalpa 470

Jina Kāficī *see* Tirupparuttikkunram

Jina-Kāśī *see* Mudbidri

Jinapāla-Sūri 249

Jinapati-Sūri 240, 250

Jinaprabha(-Sūri) 50, 50n, 107, 107n, 335, 525n

Jinarakṣita col-ill 22

Jinasattva 136; cf. Bodhisattva

Jinasena, Jinasenācārya 32, 182, 252n, 395, 469, 472n, 483, 484, 484n, 487n, 489n

Jinavallabha 449

Jinavara-vihāra, Dhar 278

Jinavijaya, Muni 50n, 107, 335n, 398, 401, 403, 404, 407, pl 275A

Jineśvara-Sūri 278

Jivananda Vidyasagar 480n

Jivantasvāmin 4, 86, 136, 137, 180, 466, 553, 572, pls 65B, 68B

Jivapaesiya 24

Jnanpith, Bharatīya 3, 8, 9, 12

Jñāna-Sambandar 208, 457n; *see also* Tirujñāna-Sambandar, Sambandar

Jñāta-sūtra 403

Jodhabai Mahal, Fatehpur Sikri 337

Jodhpur Museum 572, pl 357A

Jogimārā-Sitābeṅgā caves 10, 381n

Johnson, E H 491n, 492n

Johnson, Helen 487n

Johrapurkar, V 394n

Jorapukur, Puralia 157
 Joshi, Arjun 159, 159n
 Joshi, E B 50n
 Joshi, M C 12, 245n
 Joshi, N P 115n
 Junagadh, Gujarat 17, 29, 89, 133
Jvālmālini-kalpa 476

kacapa 98
 Kacchā 389, 498
 Kacchapaghātas 30, 277, 444
 Kaṣṭhakadiyariyar 451
 Kaḍalāya-basadi, Hanumakonda pl 205B, 322
kadamba-flowers 59, pl 8B
 Kadambas 27, 310, 454
 Kāḍara 324
 Kadwaha 177
 Kagali pl 383A-B
 Kahaum(n), Gorakhpur, pillar 29, 442, 484
 Kailāsa 14
 Kailāsa, Brāhmanical temple, Ellora 188, 193, 194, 398
 Kajaṅgala 22
 Kajulur 377
 Kākandinagara 15
 Kākatīyas 310, 311, 319-323, 331
 Kakatpur, Puri pl 162B, 275
 Kakkuka 445
 Kakkukarāja 182
kakṣa-śālā 499
kakṣāsana 144, 193, 198, 200, 315, 317, 323
 Kākutsthavarman 27
 Kaṣabhras 451
 Kalacuris 32, 169, 277, 297, 310, 311, 454, 577, 579, 588
 Kālakācārya 10, 10n, 27, 28, col-ill 25A, C, 28C
Kālakācārya-kathā 405, 406, 407, 408, 409, 411; illustrations from—col-ill 25A-D, 28C
kāla-makara 218
kalaśa 143, 158, 220, 290, 298, 458, 459, 461, 462, 505, fig XXXVII
 Kālidāsa 195
 Kālikā 14
 Kālīṅga 25, 26, 27, 73, 74; Jina 74, 441
 Kalinjamaḷai see Arittapatti
 Kañil, Ernakulam 232, 234, pl 140A-B

Kalpa-Cūṇi 86n
kalpa-druma, -vṛkṣa 124, 153, 160, 467, 487, 518, 531
Kalpa-sūtra 16, 65, 73, 134, 405, 406, 407, 408, 409, 410, 411, 414, 427, 469, 470, 484, 486, 488; illustrations from—col-ill 26, 27, 28A-B
Kalpa-sūtra-Sthavirāvalī 88n, 91
 Kalpavāsi-devas 385
 Kalpetta 234
 Kalugumalai, Tirunelveli 97, 209, 486n, pls 137A-B, 138, 234
 Kalyāṇadevi 159
kalyāṇakas 253
 Kalyāṇapura 495
 Kalyāṇavijaya, Muni 86n, 89n
 Kalyāṇi Cālukyas 32, 310, 311, 312, 315, 320, 321, 322
 Kāmadeva 395, pl 265A
 Kāmakoṭi-pīṭha 326
 Kāmākṣi temple, Śiva-Kāñci 326
 Kamala-śrī pl 278B
 Kaman 147, 148
kamaṇḍalu 287, 288
 Kamaṭha 43
 Kambadahalli 220, 221
 Kambadur 320, 321
 Kāmbalikā-tīrtha 135
 Kāmeśvara temple, Auwa 144
 Kampil (Kāmpilyapura), Farrukhabad 15, 16
kampas 233
 Kampavarman 451
 Kāṁsa 65n
 Kāmyaka-gaccha 148
 Kaṇa see Kaṇha
 Kanakamuni, stūpa of, 7
 Kanakasena Bhaṭṭāraka 321
 Kanauj 138, 170, 182, 240
 Kāñci, Kanchipuram 33, 184, 211, 451, 453
 Kane, P V 480n, 493n
 Kangra fort 250
 Kangsavati river 155, 157
 Kaṇha 57, 482
kaṇi see *kaṇṇikā*
 Kani-Nanta 97
 Kañiṣka 49, 52, 56
 Kañkālī-jālā, Mathurā 6, 28, 39, 52-61, 130, 252, 257, 441, 466, 471n, 479, 481, 482, 483, 484n, figs XVII, XVIII
 Kankjor, Santhal Parganas see Kajaṅgala
 Kannangarakkudi 214

INDEX

- Kannikapuram, Chittoor 103
 Kanpur 245
 Kantabeni 153, 262
kaṇṭha 233
 Kantisagar, Muni 4n, 5n, 6n
 Kantivijaya, Muni 410, 411
 Kānyakubja 242
 Kanyā-kumārī 523
 Kapadia, M 412n
 Kapardin 302
kapota 145, 146, 186, 212, 214, 219, 281, 286, 289, 290, 295, 300, 314
 Karandai, North Arcot 98, 325, 326, 453
karāṇḍa-mukuṣa 168n, 282, 293, 539, 545, 559
 Karanja pl 311A
 Karcha 588
 Kardama 148
kari-makara 284, 292
 Karitalai, Jabalpur 588, 589, 591, pls 373A-B, 374A-B
 Karkala 224, 312, 366, 368, 370, 371, 374, 375, 454, 455, pls 252A, 254A, 255
 Karkarāja Suvarṇavarṣa 31
karma-bhūmis 472n, 518, 529n
 Karmans 41, 42, 44
 Karma-Simha 361
karna 143, 145, 146, 311, 314, 502
karna-kūṭa 146, 216, 217, 219, 220, 221
karna-ratha 290
karna-śṛṅga 340
 Karnataka 10, 18, 32, 34, 92, 94, 181, 214-230, 314, 321, 454, 455, 457, 459
 Karṇāvatī 305
karṇikā 281, 282, 283, 286, 289, 295, 298, 300, 314
 Kārttikeya 198
 Karungalakkudi, Madurai 99, 452
 Karuppannasami, Uttamapaliyam 229, pl 136B
 Karur Taluk 101
kaśāya-pāhuḍa 385, 411, 411n; *see also Mahā-dhavalā*
 Kāśī 73, 118, 241
 Kāśyapiya Arhats *see* Arhats, Kāśyapiya
 Kasliwal, K C 393n, 394n, 418n
 Katakābharāṇa-Jinālaya, Dharmavaram 449
 Katara pl 149
 Kathiawar 27, 29
 Kathmandu, Nepal 371
kaṣi-hasta 232
katila-patrāvali 151
 Katjhuri (river) 163
 Kattaḷe-basti, Sravanabelgola 214, 317
kaṭṭu 220, 235
 Kaṭukarāja 240
 Katyūri rājās 343
 Kaula-Pāśupatism 6
 Kauśāmbi, Allahabad 4, 15, 16, 22, 150, 241, 242, 251
kaustubha-maṇi 294
 Kavadiidvipa 310
 Kāveri 95, 184
 Kāverippūmpaṭṭinam 95
 Kāvūṭi-Itēṇ 101
kāyotsarga-pose, khaḍgāsana 21, 37, 66, 71, 72, 87, 112, 124, 131, 137, 138, 150, 153, 154, 155, 156, 157, 158, 159, 160, 161, 222, 232, 255, 262, 263, 274, 468
 Kemla, Bulgaria 254
 Kendua, WB 155, 157
 Kerala 10, 95, 230, 231-235, 388, 450, 457
keśa-vallarī 125
 Keśavayya Śeṭṭi 313
 Keshoraipatan 278
 Keśin 16, 18
kevala-jñāna 29, 44, 90
kevala-tree 67
 Kevalin 17
khaḍgāsana see kāyotsarga-pose
 Khajuraho, Chhatarpur 5, 30, 118n, 272, 273, 277, 278-295, 489, 578, 593, 594, 595, 596, pls 375, 376, 377, 378
 Khalla Śubhacandra 162
 Khambhat 182, 300, 305
 Khandagiri caves, Puri 4, 77, 81, 93, 161, 162, 165, pls 26, 27, 28, fig 3
 Khandalavala, Karl 408n, 409n, 414n, 420n, 421n, 423n, 425, 426n
 Khande Rao 434
 Khandesh 311
 Khapuṭa, Ārya 89
khara-śilā 289
 Kharatara-vasati, Mt Abu 446, 485
 Khāravela 10n, 74, 76, 83, 441
khātikā-bhūmi 531
khattaka 145, 240, 302, 305
 Khazana Building Museum, Golconda 574
 Kheda, Marwar 339
 Khiching Museum pl 161A, 274
 Khiljī(s), 'Alāu'd-Dīn 34, 310
 Khimṣar, Nagaur 572

- khura* 156, 281, 282, 289, 292
kicakas 143, 145
 Kidangil, South Arcot 452
 Kilakkudi 97
 Kilavalavu, Madurai, 99
 Kil-Sattamangalam, Wandiwash Taluk,
 North Arcot 451, 453
 Kimpurugas 473, 487
 Kinalur, Kozhikode 231n
 Kinnaras 350, 473, 487
 kiosk 338, 423
kirta-mukuta 284, 286, 287, 293
 Kirttigiri *see* Deogarh
kirtimukha(s) 146, 147, 174, 281, 282, 283,
 290, 291, 292, 542, 552
 Kirttisirha 445
kirtti-stambha 250
 Kirtti-stambha, Chitorgarh 339, pl 219
 Kirttivarman 278
 Kishangarh, Rajasthan 343
 Klatt, Johannes 28n
 Knowledge, Right 35; infinite 43
 Ko-Āṭaṇ Ceraḥ Irumpoṭai 230
 Kodaṇḍa-Rāma 216
koḍungai-ribbings 313, 328
 Koḍungallūr 95
 Kogali, Bellary 598
 Kotha, Mandsaur pl 234B
 Kollam 234
 Kolhapur 32, 33
 Kolliṭpāka, temple 320, 323
 Kondivate, Maharashtra 79
 Koṅgāḷvas 366, 454
 Koṅgaṇivarman I 459
 Kongar Puliyangulam 97
 Koṅgu country *see* Coimbatore
 Koṅgu-maṇḍalam 212
 Koṅguṇivarman 27
 Konow, Sten 119
 Kopperuñjina 324, 327
 Koraput, Orissa 161
 Korta 182
 Kosala, South 588
 Kosam, Kosambi *see* Kauśāmbi
 Kota, Rajasthan 343
 Koṭivaraṣa, Koṭivaraṣya 73
 Koṭṭiyya-gaṇa 29
 Koṭyārya 139n
 Kovilangulam 214
 Kozhikode 231n
 Kramrisch, Stella 126n, 181n, 553n
 Krishna, AP 321
 Krishna river 321; -Tungabhadra valley 310,
 Krishna Deva 121n, 126n, 247
 Krishnan, K G 230
 Krishna Rao, M V 27n
 Kṛṣṇa 17, 49, 66, 150, 307, 388, 410, 582, pl
 186A
 Kṛṣṇa II 32; III, 193, 227
 Kṛṣṇa-Baladeva 114
 Kṛṣṇadevarāya 366, 388
 Kṛṣṇāśramaṇa, Ārya 133
 Kṣatrapa 29, 133
 Kṣatriya 16
 Kṣemakirtti 587
kṣetra-pālas 38, 349, 350, 484, 583
kṣipta-vitāna 144, 286, 296, 302, 318
kṣudra-nāsikās 220, 221
 Kubera 146, 147, 149, 153, 529, 537n
 Kubja Viṣṇuvardhana 184, 449
 Kuḍalmanikkam temple, Iringalakuda 233
 Kūdepa 76
kuḍmala 318
 Kuḍukka (Coorg) 26
 Kudumiyamalai Śiva temple 210n
kūḍu(s) 214, 219, 281
 Kuhur, Thanjavur 228
 Kukkuṭāhi 172
kukkuṭa-sarpas 222
 Kulacandra 162
 Kula-devatās 44
kulāh 423
kulas 28, 52, 73, 88, 134
 Kulittalai Taluk 100
 Kulottuṅga I 324, 326, 327
 Kumāradevī 240
 Kumāragupta(I) 29, 128, 135, 442
 Kumārapāla 31, 86, 87, 241, 295, 303, 304,
 307, 308, 405, 447
Kumārapāla-carita 241
Kumārapāla-pratibodha 303
 Kumāra-vihāra 303
 Kumāri hill *see* Udayagiri caves
 Kumārila 33
 Kumāri-parvata 74
 Kumari (river) 155
kumbha, -moulding 145, 156, 220, 281, 292,
 295
kumbha-maṇḍi-kalaśa type 189, 190
 Kumibhanagara *see* Kaman

INDEX

- kumbha-puruṣa* 144
Kumbha, Rāṇā 338, 339, 343, 356, 357
Kumbharia, Banaskantha 302, 307, 308, 488, pls 189, 313
kumbhika 281, 282
Kumrahar 121, 126
Kumudacandra 401, 402
Kumulur 101
Kuṇāla 25
Kuṇavay 95
Kuṇavāyirkottam 95n
kuṇḍa-dharas 473
Kuṇḍagrāma, Vaiśālī 16, 22, 69
Kundakundācārya 185, 477
Kuṇḍala-vara 518
Kundalpur, Damoh 168, 352, pls 93A-B, 94A-B
Kūṇiya see *Ajātasatru*
Kunnakkudi 99
Kunnattur 98
Kūṇ Pāṇḍya 208, 457
kuṇru 102
Kupbal, Mysore 576
Kuppalnattam 99
Kuppatur 366
Kūra 97
Kuraishi (*Quraishi*), M H 70n, 117n, 118n, 119, 119n, 120n, 121n, 123n, 124n, 164n
Kuraṇḍi, Ramanathapuram 98, 452
Kūrcaka 27
Kurikyal, Karimnagar 449
Kurkihar, Gaya 161
kūrma-tilā fig XXIX
Kurnool 321, 450
Kushan 28, 29, 49, 51, 52, 57, 59, 62, 128
kūṭachādyā 295, 296, 300
Kutch 88
Kuvalaya-māla(-kahā) 182, 394
Kuvara-vihāra 447
Kyanzittha, Burma 269
- L D Institute of Indology*, Ahmedabad 404n, 407
Lachhagiri, Allahabad 150, 443
Lāḍha 72
Lāḍ Khān temple, Aihole 372
Ladol, Mehsana 556
Laghu-dravya-saṅgraha 278
Lahore 423n
- Lākṣhā*, Rāṇā 356
Lakhanadon, Seoni pl 181A-B, 298n
Lakkundi, Dharwar 200, 310, 312, 313, 314, 454, pl 203A-B
Lakshmeshwar, Dharwar 310, 312, 314, 377
Lakṣmaṇa 14
Lakṣmaṇa temple, Khajuraho 272, 277
Lakṣmaṇa-vihāra, Jaisalmer 341
Lakṣmi 292
Lakṣmidhara 578
Lakṣmī-maṇḍapa, *Lakṣmīśvara-maṇḍapa* 322, 367; see also *Śrī-maṇḍapa*
Lakṣmīnivāsa 148
lālāṭa-bimba 145, 235, 286, 287, 315, 322, 340, 450
Lālāṭendukesari see *Khandagiri caves*
Lal, D 537n
Lāl-Darwāza Masjid, Jaunpur 241
Lalitakīrtti 365
lālītāsana 264, 288, 293
Lāl-Mandir, Delhi 345
Lāl-Shāh-kā-Mandir, Amer 249
lāñchanu 4, 14, 65, 66, 72, 116, 128, 443, 469, 470; absence of—in Gupta age 115
Lāṭāpalli 447
Lathondungri 157
lattice 97
Laukāntika-devas 389
Laur-Candā 420, 421, 423n
Lavaṇa-samudra 517n
layanas 208
ledge 76, 94, 96
Lohuizen-de Leeuw, J E van 52n
Lefmann, S 115n
Lemaythna, Burma 268, 269, fig XIX
Lepā 363
libraries, monastic 394
Library, Central Archaeological, New Delhi 13
Licchavis 69
liṅga 5, 138, 331; see also *Śiva-liṅga*
Liṅgāyat 207
lintel 77, 156, 291, 428, 429, 432, 458
lion rirt lāñchana 16, 44, 130, 283
lion-capital 61
Lister, E 348n
Logassa-Sutta 470
Lohaggata see *Lohardaga*
Lohanipur, Patna 3, 4, 5, 26, 71, 87, 465, 474
Lohardaga, Ranchi 23, 276

- lohāsana* 173
Lokāditya 209
lokākāśa 514
Loka-svarūpa 43
Loliga 248, 249
Lollaka *see* *Loliga*
Lopāśobhikā 52, 91
 Longhurst, A H 40n, 367n, 368n
 Los Angeles County Museum of Art 543, 549, 550 551, pls 328 A-B, 329B, 333, 334
lotus 132; blue *riṭ lāñchana* 16; : flower, *riṭ lāñchana* 15; -scrolls 168
 Lucknow, State Museum 9, 54, 55, 56, 107, 149, 150, 490, 491, pls 2A, *et passim*
 Lüders, H 51n, 52n, 53n, 61n, 63n, 65n, 66n, 67n, 441n
lunās 281
Lumbā 363
Lūṇa-vasaḥī, Mt Abu 305, 309, 362, 446, pls 190, 191, 192, 193, 194, 195, 201, 309
 lustration 331
 Lutherva temple, Jaisalmer 362

 Macdonell A A 479n
 Macikabbe 316
 Mackay, E J 87n
 Madanavarman 30, 277, 278, 578
 Madanpur 277, 278
 Maddinguḍi, Aihole 199
 Mādevi 451
mādhavi-creeper 222
 Madhuban, Bihar 529
madhya-bandha 281, 289
Madhyadeśa 49, 51; *def* 242; 243, 259
Madhyamikā *see* *Majhamikā*
Madhyama-Pāvā *see* *Pāvāpuri*
Madhya Pradesh 10, 428, 445, 556
 Madra 29, 442
 Madras Museum 230, 331, 332, 449, 452, 598-600, pls 383, 384
 Madurā 33
 Madurai, Tamil Nadu 93, 94, 101, 184, 381, 457; District 96-99; Taluk 96-98
 Madurai Āśtriyag *see* *Ilag-Gautaman*
madyāṅgas 487
maṇyaṅgas 487
 Magadha 25, 26, 69, 70, 133, 441, 480; empire 49; king of 10n
 Māghanandi-Bhaṭṭāraka 455
 Mahabalipuram 190, 220, 225
Mahā-bandha 411
Mahābhārata 17, 20, 480, 493
 Mahādeva 311
 Mahadevan, I 100n, 230n, 450n, 457n
Mahā-dhavalā 385
Mahājanaka-Jātaka 17
 Mahākaccha 389
 Mahākālī 14
 Mahākosala 277, 297
 Mahakuteswar 895
mahā-maṇḍapa 173, 186, 212, 234, 235, 279, 280, 281, 282, 284, 314, 315, 322, 323, 327, 328, 367, 368, 369
 Mahāmeghavāhana 74, 76
 Mahanandi 321
mahā-nāśikā 212
Mahā parinibbāna-suttanta 39
 Mahapatra, R P 163
 Mahāprabhu 366
Mahā-purāṇa 416, 417, 420, 421, 423n, 425, 427, 466n; illustrations from—pls 279, 284; col-ill 29
mahā-puruṣa 140; -lakṣaṇa 134, 474
 Maharashtra 32, 365, 366
 Maharatta (Mahārāṣṭra) 26
 Mahāsahaniya Uppalaraka 240
 Mahāsena 278
 Mahāsthāngarh, Bogra, Bangladesh *see* *Puṇḍravardhananagara*
Mahāvamsa 7
 Mahāvira *see* *Jina*
 Mahāvira cave *see* *Khandagiri caves*
 Mahāvira Bhaṇḍāra 406
 Mahāvira temple, Ghanerao 306n, pls 69-73; Kumbharia 302, 307, 308, pl 196; Mt Abu 446; Osia 145, 181, 246, 247, 248, 306, pls 74, 75, 143, 144, fig XV; Nandia, Sirohi 181; Sachore 182; Sewadi 306n; Siddhapura 31; Tirupparuttikkunram pl 211
 Mahāyakṣa 14
 Mahendravarman 100, 102, 381
 Maheśvarasūri 148
 Maheth, Bahraich 16, 23; *see also* *Śrāvastī*
 Mahipāla 394n, 396
 Mahiṣamardini 572
 Mahoba, Hamirpur 30, 277
 Mahodayapuram *see* *Tiruvanchikulam*, Trichur
 Mahoragas 487

INDEX

- Mailamādevi 322, 323
Mainamati hills, Comilla, Bangladesh 121, 271
Maity, P K 121n
Majhamikā 85
Majjaganna-basti 316
Majumdar, N G 479n
Majumdar, M R 414
Majumdar, R C 6n, 23, 69n, 70n, 73n, 90n, 152n, 153n, 155n, 170n, 270n, 445, 479n
makara 61, 62; -head, 139; -*kuṇḍala*, 137; -*mukhas*, 125; -*prapālī* 281; -*sārdāla*, 557; -*torāṇa*, 144, 211, 315, 322, 331, 367, 376, 530, 532, 559, 560, 561
Makai, Ujjain 351
Mālādevi temple, Gyaspur 144, pls 100B, 101, 102, 103, 104, 171
māladhārī-Gandharvas 114
Malaiyadikkurichi, Tirunelveli 100, 208, 228; cave-temple 211
Malaya *see* Nirgaya
Malhana 578
Malhar 297
Malhargarh, Guna 354, pl 234A
Malhar Rao 434
Malkhed, Gulbarga 92, 184, 375
Mallavādī 89, 135
Mallikārjuna Immaḍi Devarāya 370
Mallikārjuna temple 322
Malliṣeṇa 327, 476
Malliṣeṇa Maladhārī 317
Malvaniya, D D 139n
Malwa 31, 86, 87, 92, 277, 278, 295, 350, 351
Mamandur, North Arcot 102, 209
Maṇḡāyi-basti, Sravanabelgola 366, 369
Mammata 182
Manasā 346
Mānasāra 37, 37n, 467, 477
Mānasimha Tomara 351
māna-stambha 6, 39, 41, 45, 116, 178, 210, 227, 242, 315, 318, 319, 322, 327, 352, 367, 368, 370, 373, 374, 443, 450, 455, 465, 484, 530, 532, 577, 578
Manatody 234
Mānatuṅga 252n, 256
Māṇava-gaṇa 91
Manbhum 166, 265, pl 158A
mañca-bandha 329
mañcaka 233
Mañcaṇḍa 227
Mañcapuri *see* Udayagiri caves
mañcika 295
Maṇḍana 338, 351, 356, 362, 448, 495
maṇḍapa 171, 208, 209, 215, 279, 286, 288, 300, 301, 304, 316, 318, 327, 328, 336, 340, 342, 343, 356, 357, 360, 362, 367, 431, 432, 433, 434, 436, 509, pl 239; wooden—pls 286-289, 293, 294
Maṇḍapadurga 409n
maṇḍara 316
maṇḍaraka 284, 287, 290, 291
Maṇḍavapura *see* Mandu, Dhar
Mandhata, East Nimar pl 182B, 299n
Mandoil 262, pl 155A
Mandor 138, 182
maṇḍovara 300, 356, 504, fig XXXIV
Mandu, Dhar 305, 351, 408, 409, 409n, 410, 411, 421; Sultans of—350
Mandya, Karnāṭaka 330
maṇḡala-cihna 428; -*kalaśa*, 89, 490; -*māla* 140
Maṇḡaleśa 186
Mangath(t)evanpatti 214, 230
Mangrol 303
Maṇḡu, Ārya 88
Mangulam, Madurai 94, 97
mañi-bandha 115
Mañimekalai 95
Māṇikka Vācākar 33
mañi-piṭhaka 472, 484, 526
Maniyār-Maṭh, Rajgir 121, 121n
Mannama Nāyaka 323
Manoharlal 472
Manoharpur 52n
Manu 480
manuscript(s), beginnings of painted Digambara—395, 411-427; Śvetāmbara—395; Pāla Buddhist—397; palm-leaf—396, 400-405, 411-412; wooden covers of—397-402
Mānyakheṭa *see* Malkhed; Rāṣṭrakūṭas of—32
Manyā temple, Dwarahat 245, 344
Māraṇ Śendaṇ 211
Mārasimha 222
Māridatta col-ill 30B
Marimata cave pl 231B
Markuli 318
Marmunagala 321
Marot *see* Marukotṭa
Marotha 343
marriage, institution of 19

- Marshall, John Sn, 87n, 91n, 479n
 Maru-devi pl 278A, col-iii 29
 Marukotta, Marwar 397
 Marukattalai, Tirunelveli 100
 Maruttuvakkudi 228
 Marwar 249, 306n, 342
 mast 19
 mason *see* *ṭacan*
 Masur, Kangra 192
 Mataṅgeśvara temple, Khajuraho 273
 Matar 426
 maṭha(s) 242
 maṭha-paṭis 32
 Mathurā 4, 5, 6, 14n, 28, 49-68, 72, 81, 87, 89, 91, 107-116, 128n, 129, 130, 131, 136, 147, 170, 241, 242, 245, 251, 252, 257, 441, 442, 458, 465, 466, 473, 475, 476, 479, 481, 482, 485, 490, 491, 537, 546, pl 321A; Archaeological Museum (AMM), 9, 52, 107, 110, 149; pls 1 *et passim*
 Matisāgara 213, 476
 Mātrkāś 349
 Matsyadeśa 148
 Mauryas 49
 Māyā 165
 Mayta, Midnapur 263, pl 155B
 Mayurbhanj 163
 medallion 57, 58, 59, 63, 144, 208, 256, 402, pls 4A, 8D
 Medapāṭa (Mowar) 145
 Megasthenes 25, 49
 Meghasenācārya 251
 Megha-Kumāra 544
 Meguḍi temple, Hallur 197
 Meguṭi temple, Aihole 188, 195, 197, 312, 454, pl 120B
 Meister, Michael W 170n
 Melaka-vasahī, Girnar 357, 361
 Melguḍi *see* Meguṭi
 Melkote 329
 Melur Taluk, Tamil Nadu 98, 99
 Menābasti Jaina cave-temple 187, pl 116A-B
 Menon, A Sreedhara 233n, 234n
 Meru 41, 316, 501, 518, 521-25, fig XLVII
 Meru, Mudbidri pl 258
 meru-prāsāda 304
 Metropolitan Museum, New York 435
 Mettupatti, Nilakkottai Taluk 99
 Mewāḍa 494
 Mewar 182, 355, 356, 357, 403
 Midnapur, WB 155
 Mihirabhoja 182
 mīna 115
 minavar 457
 mīna-yugala 89, 445, 491
 miniature painting, west-Indian, influencing bronze image, Tamilnadu 330
 miniature *śūpa*, Buddhist 6; Jaina, 5
 Mirashi, V V vi, vin of vol II, 444n
 Mirzapur 544
 Mishra, Vijayakanta 121n, 126n
 Mithilā 15, 16, 17, 50, 69
 mithuna(s) 5, 281, 282, 286, 287, 315
 Mitra, Debala 74n, 151n, 155, 155n, 156, 157, 162n, 163n, 165n
 Mitra, Rajendralala 74n, 83n
 Modhera, 170, 302
 Moeller, V 548n
 Mohangarh 577, 579
 Mohenjo-daro 3, 87; steatite seal from—fig 1
 Mokala, Rāṇā 356
 mokṣa 42, 260
 monastery 62, 207; Jaina—*ṛit* schools and universities 30; 7, 61, 62, 63, 94, 98, 117, 118, 271
 Monghyr, Bihar 22
 monolithic temple-form 189, 190, 191, 192
 moon, half *ṛit lāñchana* 15
 Morasunad 366
 Moraes, M 27n
 Morkhana, Bikaner 339
 Mosakudi 230
 Moti Chandra 88n, 393n, 395n, 397n, 401n, 405n, 406n, 407n, 408n, 409n, 410n, 412n, 413n, 414n, 415n, 416n, 417, 417n, 420n, 421, 421n, 423n, 426n
 motif 109, 114, 117, 156; animal 58, 82, 338, 399, 401, 431, pls 6A, 6C, 6D, 7C; anklets 436, figs XXVI, XXVII; bullock-cart 437; *caitya-vṛkṣa* 58, pl 6B; chariot 417, 425, 431; creeper 58, 62, 399, 401, 428, pl 7; *cūḍāmaṇi* 128; decorative 49, 458, pl 100B; deer 149; deer-and-wheel 4, 113, vii of vol II; Dik-pālas 431, floral wreaths 114; flowers 58, 138, pl 7; flower-gatherers 382; Garuḍa 60, pl 9A-B; *gavākṣa* 137, 139; *ghanṭā* 280; *haṁsa* 58, 403, Hellenistic 60; honeysuckle 55, 56, 58, 82; leaf-border 114; lions (mythical) 401; lotus 58, 60, 114, 137, 478; *makara* 58, 60; *makara-toraṇa* 328; merlon 82; scalloped border 114; scroll-work 114; *śrīvatsa* 58; throne

INDEX

- 425; Jaina—compared with Buddhist and
Brāhmapical 82, 83
mouldings 156, 157
mydanga-player 433
Mrgadāva 4
Mṛgeśavarman 27, 454
Mudbidri (Mudabidure), South Kanara 367,
370, 371, 376, 378, 385, 386, 411, 454,
455, 493, pls 249B, 250, 251, 254B, 256B,
257, 258, 314, col-ill 12-21
Mudrā-rākṣa 24
Mudrita-Kumudacandra 401
Mugad, Dharwar 310
Mugunda 311
Muhammad Tughluq 335
mukha-bhadra 502
mukha-catukī 143, 144, 145, 247, 295, 341
mukha-maṇḍapa 45, 145, 171, 186, 210, 211,
247, 284, 285, 300, 301, 313, 318, 323,
326, 328, 340, 381, 451, 452, 484, 526
Mukherji, S C 117n, 118n, 157n
mukkuḍai 376, 378, 456
Mukunda 477
mukuṣa 136, 139
mūla-gabhāra see *garbha-grha*
Mūlanātha-Jinadeva temple 183
mūla-prāsāda 245, 249, 441, 343
Mūlarāja I 183
Mūlasaṅghas 31
Mulgund, Dharwar 365
muṇḍa-prāsāda 371, 372
Muṇḍasthala, Sirohi 85
Munghthala see *Muṇḍasthala*
Municandra 249
Municipal Museum, Ahmedabad 423n
Munisuvrata temple, Dholaka 303
Munivāsa 327, 367
Muñja 31, 278
Munugoḍu 320
mural paintings, west-Indian—influencing
bronze images Tamilnadu 331
Murshidabad 347, 348n
Muruga 98
muśagai 97
Musée Guimet, Paris 546, 548n, pl 325
Museum für indische Kunst, Berlin-Dahlem
548, pl 326
Museum of Fine Arts, Boston 403
Museums, Andhra Pradesh 573; Madhya
Pradesh 577-98; Rajasthan 570; Tamil
Nadu 598-600
musician, wooden fig XXVI
Musinikoṇḍa 449
Muslim(s), advent of—*riṣṭ* Jainism 33;—rule
310
Muttaraiyārs 184, 213, 214, 215
Muttuppatti, Madurai 94n, 97
Mysore 313, 315, 330, 549
mysticism, Indian 18
mythology, Jaina 3

nābhicchanda-order 144, 147, 286, 296
Nachna, Panna 129n, 130, 131, 169, 273
Naddūla 306n
Nadlai 306n, 446
Nadol 240, 241, 306n, 478, pl 307
Naḍumba-vasadi, Vijayawada 449
Nāga(s) 64, 121, 129, 144, 282, 283, 291, 350,
352
Nāgabhaṭa I 182; II 170, 182
Nāga Dharapa 253
Nāga dynasty 49
Nāga-hoods 149
Nāga-kumāras 531
Nagamalai, Chingleput 99, 452
Nagamalai hill, Madurai 229
nāga-pāśa 147
Nagapaṭṭiṇam, Buddha from 386
nāga-phaṇa 149
Nāgapura 447
Nāgara order 215, 216, 217, 265, 266
Nāgarāja temple, Nagercoil 234
Nagarch, B L 299n
Nagari, Chitogarh 103, 355; see also *Majha-*
mikā
Nāgārjuna, Ārya 89, 133, 135
Nagarjunakonda, Guntur 400
Nagarjuni hill, caves, Gaya, 70n, 119, 223
Nāgar Tiruvamantālvān 234
Nāgasārikā see *Navsari*
Nāgasena 128
Nagaur, Rajasthan 182, 241, 339
Nagda, Dewas 587
Nagda, Rajasthan 336, 342, 343
Nāgendra 88
Nāgendra-bhavana 283, 284
Nagercoil, Kanyakumari 234, 453
Nāgl(s) 121, 352
Nāgīśvari 137

- Nagpur 353; Museum 169
 Nahar, Bijoy Singh 165, 347n
 Nahar, Purañ Chand 346n, 447
 Nahata, Bhanwar Lal 495n
 Nahta, Agarchand 339n
 Naigameśa, Naigameśin 126, 158
 Nainagiri 350, 353
nāla-maṇḍapa 303
 Nālandā, Bihar 23, 69, 161, 396; Museum 166
 Nalapura *see* Narwar
 Nalgora, 24-Parganas 153
namakāra maṇḍapa 234
 Nami 389
 Nandana forest 521, 523, 525
 Nandas 24, 25, 26, 49, 74
 Nandi-gaṇa 319
 Nandighoṣa 63
nandipada 56, 61, 63, 81, 115
 Nandi-śālā 529
Nandi-Sūtra 134
 Nandiśvara 316, 377, 518; from Kolhapur 364
 Nandiśvara-bimbas 43
Nandiśvara-dvīpa 3, 41, 42, 170, 253, 302, 472n, 520, 525
 Nandiśvara-dvīpa-paṭṭa, Ranakpur 364, pl 245
Nandiśvara-dvīpa-prāsāda 527, 529, figs XLVIII, XLIX
 Nandivarman Pallavamalla 451
nandīvāṛta 458, 459, 462, 469, 470, 489, 492; *riṭ lāñhana* 14n, 15
 Nannarāja-vasati 182
 Nanna-Sūri 182
 Naṇṇūl 213
 Narabhaṭa *see* Narhad
nara-courses, -īhara 248, 295, 297, 300
 Nārada 467
 Naraina 249
 Narasiṃha 208
 Narasiṃha I 317, 319; III 33
 Narasiṃhavarman I Māmalla 184, 192
 Naravara 249
 Narayanan, M G S 95n, 231n
 Narhad, Pilani 148, 545, 556, 572
nariaka 56
 Narttamalai 101, 209
 Narwar 350, 351, 586, pl 230B
 Nasik 311
nāstikā 288
 Nātaputta, Nātiputta *see* Mahāvīra
 Naṭarāja 382
 Nāthā 363
 Nāthajī 495
 Nat Hlaung Kyaung temple, Pagan 270, 272
 National Museum, New Delhi 163, 166, 255, 406, 409, 410, 411, 430, 431, 432, 433, 539, 545, 555-566, 572, pls 335-346
 Naunia, Narsinghpur 353
nava-caukī 340, 362; *see also trika-maṇḍapa*
 Nava-devatā 43, 319, 478, 479, pl 309B
 Nava-graha 38; *see also graha*
 Navalakhā temple, Ghumli 304
Nava-Pada 478
Nava-Padu-Ārādhanā-vidhi 478
nava-ranga 315, 318, 323; *maṇḍapa* 311
 Navasari 31, 305
nav-khanīa 430
 Navyāvakāśika 118
 Nāyaka rulers 33
 Nawab, Sarabhai 399n, 401, 401n, 404n, 407, 407n, 414n
Nāyādhamma-kahās 465
 Nayakalli 320
 Nāyaka(s) 363
 Nāyaka rulers 328
 Nayakitti 318
 Nayanandi 278
 Nāyanmārs, Śaiva 185, 207
nāyikā(s) 5, 294, 308
 Neḍuñjeliyaṇ 97
 Nelson Gallery, Kansas City 551
 Nelveli 97
 Nemem 320
 Nemicandra 278
 Neminātha-mahātīrtha, Mt Abu 446
 Neminātha temple, Mt Abu *see* Lūṇa-vasahī temple Mt Abu; Dholaka 305; Girnar 303, 361, Kumbharia pl 189; Tirumalai pl 134
 Nemi Śeṭṭi 316
 Nenur 378
 Nepal 273, 367
 New York, Collection in—pls 327A-B, 332
 niches 66, 76, 91, 125, 143, 144, 145, 146, 147, 156, 172, 209, 227, 330
niḍas 219
niḍhis 459
 Niḍugallu 367
nīhāra-sihāna 499
nigama 97

INDEX

- Nigūva, Nepal tarāī 7
 Nilakkottai Taluk 99
 Nilakantha, Alwar 148, 250, pl 148A
 Nilāñjanā 65
 Nindra, A P 378
 Ninnaya 182, 301
 Niṇraśirneḍumāraṇ 381
 nirandhāra-prāsāda 288
 Nirgaya, Bihar 23
 Nirgrantha Arhatāyana 52; Nirgranthas
 25, 27, 70, 118
 nīrvāṇa 3, 22, 44, 50, 70n
 niśedhikās 242, 251
 niśidhi(kā) 43, 102, 455, 520
 Nirvāṇa-kalikā 307, 476
 Nīlītha-Cūrui 85, 85n, 89n
 Nittur, Tumkur 318
 Nivṛti-kula 138
 nivṛtti 20, 88
 Niyogi, Roma 241n
 Nizamabad 378, 574
 Nōlambas 184
 Nōlambavāḍi 460
 North Arcot District 95, 102, 328, 329
 North Kanara District 372
 Nowgong, Chhatarpur 577, 579, pl 366B
 Nṛsiṅha 307, pl 186B
 nṛtya-maṇḍapa 301, 304, 305
 Nuggehalli 366
 nunneries 207
 nyagrodha 63
 nymph pl 229A-B, fig XXVII

 Odalavadi, North Arcot 452
 oḍhni 413
 Ogha-niryukti 395, 398, 403
 Ojha, G H 85n
 Om 42
 O'Malley, L S S 83n
 Orambakkam, Chingleput 225
 Orchchha 350
 Orissa 7, 10, 73, 74-84, 93, 158-164, 261, 273-
 275, 540, 546; State Museum, Bhubanes-
 war, 274, pl 160B, 161B
 oṣadhis 480
 Osia, Jodhpur 30, 118n, 143, 145, 181, 246,
 247, 252, 253, 257, 572, pls 143, 144
 Osmanabad 11n
 ottā 428, 430

 pābhāga 156, 157
 Pabhosa, Allahabad 10n, 441
 Pādalipta, Ārya 89, 476
 padma-kesara 144
 padma-patra-śākhā 144
 Padampur, MP 297
 Paḍāri, Iyakkī 451
 Paddatumbalam 321
 Padhavalī, Morena 582, 583
 padma 314
 Padma-carita 469
 Padmakshi, AP 321
 padma-mouldings 282, 283, 284, 290
 padma-pīṭha 216
 Padma-purāṇa 468n
 padmāsana 113, 127, 131, 153, 154, 292,
 293, 326, 468
 Padmasenācārya 251
 padma-śilā 296, 301, 304, 305, 340
 Padmavāsi temple see Kadalāya-vasadi
 Padmāvati-basti, Śravanabelgola 317
 Padmāvati-Mandir, Nagda 342
 pādukās 443
 Pagan, Burma 269, 270, 272, fig XX
 pagas 154
 pagri 432
 Pahlagas 91n
 Paharpur, Rajshahi, Bangladesh 6n, 73, 117,
 121, 126, 270, 271, 272, 442, 485, fig
 XXI; copper-plate grant 29
 pāijāmā 418, 419, 420, 421, 423, 433
 painting(s) 227, 328, 329; geometrical—328;
 —of Lodi school 421, 423n; miniature—
 40, 393-427; mural—40, 381-389
 Pajnari, Sagar 352, 353, 354, pls 228A,
 233B
 pāka-śālā 499
 Pakbira, Purulia 5, 157
 palace 117
 Palaiyarai 228
 Palam, Delhi 425
 Palani, Madurai 99
 Pālas 152, 262, 557
 Palghat, Kerala 233, pls 141, 142
 pālī 96, 98, 99, 221, 450, 451
 Pali, Rajasthan 306n, 446
 Palitana, Gujarat 31, 89, 361, 431, 446
 Pallava-Jinālaya 321
 Pallavas 33, 100, 184, 207, 211, 214, 218,
 323, 324, 451
 palli 96, 98, 100, 229, 451

Pañjikādam 229
 Pañjmadam 214
 Pañju, Bikaner 241, 545, 556, 565, pls 154, 337
 Palma, Manbhūm 157, 548, pl 158B
 palm-leaf manuscripts 43; illustrations from — pls 270B-C, 271A-D; painting on— 402-405
 Pal, P 543n
 pañyopamas 14n
 Pampa 449
 pañca-kūṭa-basti 312; Kambadahalli 215, 219, pl 130A; Markuli 318
 Pañcālas 494
 Pañca-Meru, Surat 364
 Pañcapāṇḍavamalai 98, 99, 103; Orambakam 225; Vilappakkam 226
 Pañcapāṇḍavarkuṭṭu 99
 Pañcapāṇḍavarmalai, Kilaiyur-Kilavalavu 229
 Pañcapāṇḍavar-padukkai 97
 Pañca-Paramēṣṭhins 42, 319, pls 307, 308
 Pañcapura *see* Pinjaur
 pañca-ratha 171, 172, 243, 340
 Pañcasāra Pārśvanātha temple, Patan Anhilvad 182, 301 486
 pañca-sikkhiyo 16
 Pañca-stūpa-nikāya, Kāśī 73, 118, 443, 485,
 Pañca-stūpānvaya 118
 pañca-tīrthika 553, 557, pls 333, 346, 347B, 362A, 363B
 pañcavimsati-paṭṭa 565
 pañcāyatana (temple) 157, 248, pl 89A
 Pañcendras 113
 Panchamukhi, R S 376n, 377n
 Panchavarnappadukkai, Madurai 99
 Pañcika figures 151, 170
 Pañcolis 494
 Pāṇḍava 96
 Pande, B M 12
 Pāṇḍukābhaya, Ceylon 7
 Pāṇḍuka forest 521, 522, 523
 Pāṇḍyas 33, 95, 97, 98, 102, 184, 207, 209, 213, 218, 451, 456, 457, 458, 459
 pañiārā 430
 pañidalabhoi 128
 pañipātrika 127
 pañjara 219, 220, 221, 313, 314, 317
 Pāpanāśanam, Kurnool 321
 Papaura, Tikamgarh 352
 paper, painting on 405-411, 412

pañābhāṭi 430
 Paramāras 30, 31, 277, 278, 297, 311, 351, 398, 398n
 paramārtman 35, 42, 45
 Paranagar *see* Nilakantha, Alwar
 Parāntaka I 226, 227
 Paramath, Bijnor 244, 251
 Parasnath hill, Hazaribagh 14n, 16, 275, 347n, 360
 parasol 154, 263, 459; *see also* chatra
 paraśu 292, 293
 Pareshnath, Bankura 155, 157
 pari 342
 parikara 124, 132, 169, 178, 252, 287, 308, 309, 354, 467, 476, 565, 567, 569, pls 151, 182, 230, 345, 361B
 Paris 546
 parisūtra 322, 367
 Paramarddin 30
 Paramēṣṭhin *see* Pañca-
 pārśva-devatā 8n
 Pārśvanātha-basti, Heggere 318; Hosaholalu 319; Sravanabelgola 317, pl 204
 Pārśvanātha temple 5; Bijolia 240; Bikaner *see* Bhāṇḍasar temple; Dhar 278; Ghumli 304, 305; Jaisalmer fort 341; Khajuraho 277, 279, 284-288, 444, pls 167, 168, 169, 170, 173, 174, 175, 176, fig XXII; Kumbharia 362; Pali 306n; Phalodhi pl 145; Ranakpur pls 242, 243; Sadri 306n; Trilokpur pl 225
 paryāṅkāśana 326
 pāśa 172, 291
 pāsāda 51, 52; -torāṇa 51; *see also* prāsāda
 Pāsāṇḍha-caru 418, 419, 421, 424; illustrations from—pl 280A, col-ill 32
 Paśupati 21
 Paśupatinātha temple, Nepal 273
 Pat 430
 paṭa(s) 395
 Patadkal, Bijapur, 195, 198, 310, pl 126
 Pataini Dei temple, Pithaora, Satna 168, pls 95A-B, 96
 pātāla-nagaris 498, 519
 Pātāliputra 24, 25, 69, 70, 71, 393 465
 Patan, Gujarat 87, 302, 303, 304, 402, 408, 410, 414, 435; Anhilvad 301
 Patancheru, Hyderabad 320
 Patancheruvu 573, 574, pls 359, 360
 Pathari, Jhabua 352
 paṭka 420, 421, 433
 paṭli(s) 397, 398, 399, 400, 401, col-ill 24

INDEX

Patna, Bihar 347; Museum 166, 486, 568, pls 157B, 158B; Sagar, 354, pl 228B
Patodi's shrine, Jaipur 337, 343, pl 224
patra-latā 221, 290, 296; *-torāṇa* 215; *-śākha* 144
paññaka(s) 395, 398; on cloth 404
Paṭṭana 241
pañña-sāla 395, 499
Paṭṭavali-samuccaya 88n
paññikā 143, 233, 281, 282, 286
Pattinikuratti 226
Pauma-carīyū 91
Pāvā *see* Pāvāpurī
Pāvāgadh 305
Pāvāgiri 350
Pavanandi 213
Pāvāpurī, Patna 16, 22, 23
pavilion, pillared 61
Pavitra-kalpa-sūtra 488n, 489n
Pechchipallam 97, 98, 229
Pechchipparai, Tirunelveli 208; cave-temple 211
Peddattumbalam, AP 320, 331, 332
pedestal 5, 66, 81, 87, 111, 112, 113, 114, 123, 124, 125, 130, 131, 138, 145, 149, 150, 151, 154, 222, 232, 286, 306, 307, 377, pl 369, fig VII; inscribed—110, 127, 128, 136, 137, 145, pl 57B; lotus- 159; *saptaratha*—158; stepped-pyramidal—56
Penugonḍa 320
period *see* age
Periya-Purāṇam 457n
Persian manuscript-illustrations influencing Indian manuscript-illustrations 405, 409, 410, 414, 416, 420, 422, 423
Pethaḍa, Pethaḍ Shāh 305, 306, 339, 351, 406
phāgu 410
Phalavardhikā *see* Phalodhi
phallus, Śaiva 158; *see also* *liṅga*
Phalodi, Rajasthan 249, 343, pl 145
phānsandā-roof 146, 147, 302, 305, 312
Pheru, Thakkura 495, 527
piccha 322
piḍhās 290
pilasters 62, 78, 82, 144, 156, 169n, 208, 209, 211, 212, 226, 232, 250, 282, 283, 285, 286, 291, 292, 294, 315, 317, 328, 434, pl 127A, fig XI
pilgrim def rīrt Jainism 35
Pillai, Elankulam P N Kunjan 234n
Pillaiyarpatti, Ramanathapuram 99, 209

pillars 56, 60, 77, 78, 89, 94, 107, 117, 125, 144, 147, 168, 174, 208, 250, 279, 284, 301, 303, 304, 307, 316, 317, 327, 330, 331, 336, 341, 343, 350, 363, 364, 369, 370, 373, 374, 375, 428, 429, 430, 431, 435, 455, 543, pls 11B, 119, 191, 254B, 381C; Brahmadeva— 222; *-capitals* 52; *ghaṭa-base* of—56; *kalāṣa-topped*—189, pl 119; *torāṇa*- 60, 61, pl 11B; *see also* *māna-stambha*
piṇa-ū 97
Pinḍa-Niryukti 89n, 402
piṇḍī 217
Pinjaur 241, 250
Pippala cave, Rajgir 118
Pi-pu-lo mountain, Rajgir 120; *see* Vaibhāra hill
Pisāca 487
pitcher rīrt lāñchana 15
piṣṭha 64, 139, 143, 145, 171, 213, 232, 235, 247, 289, 298, 300, 331, 336, 340, pl 217B, figs XXXII, XXXIII
Pithaora, Satna 168 pls 95A-B, 96
Pittalhara temple, Mt Abu 362, 446
planets 114; *see also* *Grahas*
Pocchive 317
Podasingidi, Keonjhar 159, 160
Pomburca *see* Humcha
Poona (Pune), Maharashtra 28
Ponnamaravattī-simā 322
Poṇṇiyakkīyār 451
Ponnur 453
Poravāda Ropimuni 249
Potlacheruvu *see* Patancheru
Potanapura 91
Poygaimalai, Kuppalanatham 99, 229
Poysaḷa Śeṭṭi 316
Prabandha-cintāmaṇi 241
Prabhācandra 92, 278, 460
prabhā-maṇḍala 559; *see also* *prabhāvalī*
Prabhāṅkara 541
Prabhāsa 182, 303
prabhāvalī 83n, 187, 287, 293, 319, 332, 376
Prabhus 366
pradakṣiṇā-pathā 143, 147, 337; *see also* ambulatory, circumambulatory
Pradyota 86
Pradyumnācārya 181
Pragatur 369, 320, 321
prāgbhāra 74
prāg-grīva 302
Prahlādanapura 447

Prajāpati (*Prajāpati* 7) 169n
Prajāpati 14
prākāra 212, 218, 245, 302, 305, 321, 324, 328, pl 214
prākāra-bandha 328
Prakhara 149
Prambanan, Indonesia, Śiva temple at—8n
Pramod Chandra 151n, 168n, 245n, 410n
prāpdyāma 20
propā 52
prāsāda 242, 315, 356; Jina- 502, figs XL, XLI, XLII, XLIII, XLVIII
Prāsāda-maṇḍana 356, 495
Prāsāda-mahjari 495n
prāsāda-piṭha 356
Prāsāda-tilaka 494n
Prasad, Hari Kishore 72n, 121n
Prasna-vyākaraṇa-sūtra 492n
prastara 212, 314, 329
Pratāpacandra 587
Pratap Museum, Udaipur 571
pratibandha 319
Pratihāras 30, 170, 171, 243, 245, 246, 248, 286, 287
pratihārya 468
pratimā-yoga 227
pratiraiha 145, 502
pratiṣṭhā 44
Pratiṣṭhā-kalpa-ṭippanam 478n
pratiṣṭhāna 58n
Pratiṣṭhāna, *Pratiṣṭhānapura* 27, 88, 133
pratiṣṭhā-pāṭha 468n, 470, 470n
Pratiṣṭhā-sāra-saṁgraha 468, 468n
Pratiṣṭhā-sāroddhāra 37n, 468, 468n, 469, 469n, 470, 470n, 472n, 476, 478n, 487n
Pravacana-sāroddhāra 472n, 487n, 527
pravrajyā 20
ratikramaṇa 21
Prayāga (Allahabad) 23
prekṣā-grha-maṇḍapas 484
prekṣā-maṇḍapas 526
Prince of Wales Museum, Bombay 87, 135, 308, 309, 384, 406, 407, 408, 423n, 433, 474, 549, 566-570, pls 198B, 347-54
Priyakāriṇī 388
Priyāṅkara 595
Prola I 311, 322
Prome, Burma *see* *Hmwaiza*, Burma
Prthvipāla 304, 307
Prthvirāja I 239; II 240

prthvi (*puṭhavi*)-*śilā-paṭṭa* 64, 481, 483n
Pudukkottai, Tiruchchirappalli 94, 549; Museum 230, 600
Pudur, AP 320, 321, 377
Pugalur, Tiruchchirappalli 101, 230, 231; cavern pl 42
Pulakeśin II 184, 454
Pullappa 213
Puṇḍravardhana(nagara), north Bengal 72, 73, 118, 118n, 152
Puṇḍravardhaniyā-śākha 73
Pune District *see* *Poona*
Punnāṭa 454
Punyavijaya 86n, 397n, 400, 400n, 409, 410, 488n, 489n
Parimatāla *see* *Purulia*; *see also* *Prayāga*
Pārṇabhadra-caitya 481, 482
Pārṇacandra-Sūri 85
pārṇa-ghaṭas 322, 323
pārṇa-kumbhas 433, 437
Purulia, WB 23, 157, pl 159B
Puruṣadattā 14
pūrvāśrama 225
Pusalkar, A D 6n, 69n, 70n, 90n, 170n, 270n, 445n, 479
Puṣpadanta 90, 476n
puṣpa-kaṇṭha 300
Puṣpasena 327
Puṣyamitra Śuṅga 49
Puttambur, Tiruchchirappalli 230
pyramidal superstructures 367, 450

Quwwatu'l-Islām mosque, Delhi 250

Rāca(ja)malla I 227, 452; IV 219
Rādha(ā), WB 23, 72, 85; *see also* *Rāra*
rāga 42
Rāgamālā 423n
Raghusena 182
Raidhu 418, 419, 420, 421
Raikrishnadasa 10n
Raipur 353; Museum 170, 588-590, pls 99, 373, 374
railing 55, 57, 58, 60, 63, 78, 80, 81, 82, pl 8; balustrated—57; corner-post of—55, pl 5; cross-bars of—pl 6; -pillars 28; -posts 5, 52, 67, pls 4, 9A
Rai Singh 342
Rai-vihāra 303

INDEX

- Rāja-gaccha** 148
Rājagṛha *see* Rajgir
Rājamalla Satyavākya *see* Rācamalla
Rajanpur-Khinkhini, MP 169
Rājarāja I Coja 213; III 324, 327
Rājarāja-Jinālaya, Bhogapuram 323
rājasenaka 144, 146, 315
Rājasinhha 211, 214
Rajasthan 10, 30, 31, 32, 86, 88, 133, 241, 242, 243, 244, 245, 247, 257, 259, 309, 335, 336, 338, 339, 355-364, 401, 402, 408, 428, 436, 445, 448, 555, 556
Rājavallabha 499
Rājavallabha-maṇḍana 356
Rājavārttikālakāra 514n
Rāja-vihāra 249
Rajgir, Nālandā 16, 22-24, 70, 89n, 117-122, 128n, 130n, 131, 132, 133, 134, 164, 347n, 470, 483, 498
Rajkot (Gondal) 29
Rajorgarh *see* Nilakantha, Alwar
Rajputana *see* Rajasthan; —Museum, Ajmer pl 150
Rajahahi, Bangladesh 263
Rājulamati 17
Rakkasa Gaṇḍa 319
Rākṣasas 487
Ralhanpur 431
Rāma riri Jina, Muni Suvrata 7
Ramachandran, T N 121n, 324n, 377n, 389n, 459, 459n, 461n, 469n, 478n, 487n, 529n
Rāmagupta 29, 127, 128, 131, 168, 442
Ramanathapuram District 99, 100, 214
Raman, K V 97n
Rāmānuja 207, 316, 330, 460
Rāmapāla 397
Rāmdāyana 64n, 388, 493
Ramesh, K V 371n
Ramgarh hill, Surguja 10
Ramsen, Gujarat 182
Ranade, R D 18n, 19n
Ranakpur 44, 267, 303, 337, 341, 357, 358, 359, 360, 362, 363, 446, 448, 485, 485n, pls 235, 236, 239-246, fig XXIII
Ranathambhor 239, 241
raṅga-maṇḍapa 143, 248, 302, 313, 341, 509
Rānī-gumphā, Udayagiri, Puri 76, 80, 82, 83, 84, pl 25
Rani-ki-mandi 52n
Raṅjuvula 51
Ranna 310
Ranod 177
Rao, S 27n
Rāra *see* Rāḍha(ā)
Rāraka riri Jaina monk 73
Rāstrakūṭas 31, 32, 92, 182, 184, 185, 192, 218, 227, 313, 324, 328, 375, 449, 454
Ratanpur, Bilaspur 297, 588, 592
ratha-offsets 154, 285, 286, 290, 296, 311, 313, 340, 502
Ratha-vasatikā 181
ratha-yātrā 86
rathikā 146
Ratna-gotra-vibhāga 476
Ratna-parīkṣā 495
ratna-paṭṭa 290
Ratnaprabha-Sūri 572
Ratnapura *see* Ratanpur, Bilaspur
Ratnapurī 15
ratna-rāśi 488, 490
ratna-sākhā 144
Ratna-simha 361
Ratnatraya-basadi, Bilagi 367
Raṭṭas 32
Ravalaguḍi 187
Ravikīrtti 195, 454
Raviprabha 239
Raviṣeṇa 469
Ravivarman 27
Rayadurgam 320
Rāyagiha *see* Rajgir
Rayalaseema 320
rāyana-tree 486
Rāyapāla 240
Rāyapasenaiyam 490n
Razgrad Museum, Bulgaria 254, 255
rebirth, theory of 43
Rehli, Sagar 352, 354
rekha-prāsāda 321; -type 154, 157
relief 59, 62, 66, 76, 81, 82, 99, 100, 119, 120, 122, 123, 124, 128, 129, 131, 136, 150, 162, 282, pls 29, 51B, 60, 79; Buddhist—62; *stūpa*- 56
retreats, monastic 76
Revanta 331
Rewa 350, 579, pl 368
Ṛgveda-saṃhitā 18, 480n
rhinoceros riri lāñchana 15
Rice, B L 366n, 454
Rietberg Museum, Zürich 308
Risley 276

rivers, in Jambū-dvīpa 518, 518n
rock-cut caves 32;—temples 192-194, 207-211;
—shelters 105, 225, 230, 231, 234, pls 139A,
140

Rohiṇī 14
Rohtak 253
Rothenstein, W 539n
Roy, Sitaram 121n, 126n
Ṛṣabhanātha temple, Dhanka 305
Rāḡgupta 91
Ṛṣa-samuccaya 148
Rucaka-vara 518
Rudradāman 90
Rudrasena 90
Rudrasirṃha I 90n, 445
rūpa-kaṇṭha 146
Rūpa-maṇḍana 477, 495
rūpa-śākhā 144; -stambhas 145
Rupbas 51
Rupnagar, Kishangarh 251
Rylands Library, Manchester 423n

Śabda-kalpa-druma 493n
Śabdānuśāsana 479
śabhā-maṇḍapa 300, 305, 308, 313, pls 195A-
B, 311
śabhā-mārga 144
Saccikādevī, Saccikāmātā, Osia 252, 339
Sachor 182
Śacī 388
śaḍ-dāru 499
Sāḍhadeva 309, pl 200
sādhani 495
Sādhu 42
Sadri, Rajasthan 118n
sadurams 220, 235
Sadyojāta 252n
Sagadāla 24
Sāgara 109
sāgaropama 14n
Sāgeya see Saheth
Saggāyaṇī 522
Sahajānandanātha 99, 100
Sahakāra 319
Sahasrabala pl 282A
Sahasra-kīrtti 365
sahasra-kūṭa 170, 177, 242, 558, pl 311A;
Patan 364; sarvatobhadra- 352
sahasra-phala Pārśvanātha, Ranakpur 364,
pl 246

Saheth, Gonda 16, 23; see also Śrāvastī
Sāhis 407, 418
Śaivas 33, 94, 100, 102, 117n, 207, 329;
Śaivism 33
Sajjana, Daṇḍa-nāyaka 303
Śaka 27
Sakalacandra 259
Sakala-tīrtha-stotra 246
Śākambhari 239, 241
śākhas 28, 52, 73, 91, 144, 283, 290, 291
Sakkaramallur, Tamil Nadu 332
Śakkayār Bhagavati temple, Godapuram 232
Śaktikumāra 567
Śakuna-kārikā 493n
Śakunikā-vihāra, Broach 304, 308
Śakuntalā 83n
śalabhaṅjikās 60, 279, 286, pl 10
Sālāhaṇa see Sālivāhana
Śalākā-puruṣa 17n, 150, 489
Salakṣaṇapura 305
Salar Jung Museum, Hyderabad 576, pls
362-364
śālas 443
Salban Vihāra 271
Saletore, B A 33n, 366n, 370n
Sāliggama 480
satilāntaras 285
Śālīsuka 27
Sālivāhana 27
sallekhanā 25, 38, 43; see also samlekhanā
Śājuvas 366
sama-bhaṅga 225
sama-dala-prāsāda fig XXX
samakṣipta-vitāna 174
Samanarmalai, Madurai 94n, 97, 98, 228
Samantabhadra Vidyālaya, Delhi 478, 597
Samanta, S N 155n
sama-pada 67
sama-paryāṅka 226
Samarāṅga-sūtradhāra 499
Samarasirṃha 447
Samarasirṃha temple, Girnar 357, 361
Samasgarh, Bhopal 352
samatala-vitāna 144, 318
Samataṭa, south Bangladesh 152
samavasaraṇa 3, 39, 41, 118n, 191, 302, 328,
342, 382, 483, 484, 501, 529-533, col-iii
36B
Samavdyāṅga-sūtra 476, 476n, 486, 487n
Sambandar 33

INDEX

Sambhavanātha temple, Jaisalmer fort 340, 341; Kumbharia 305
sambhogas 28
 Sametaśikhara 14, 16, 305, 347n
 Sarhgha 70
 Sarhgha-dāsa-gaṇi 480
Saṅgrahani-sūtra 426
saṁlekhanā 20
 Samprati 25, 26, 27, 70, 85, 86, 88, 465, 466
 Samprati-Rājā temple, Girnar 357, 361
saṁsāra-cakra-paṭa 394
 Samudra 109; Ārya — 88
 Samudravijaya 17, 50
saṁvaraṇa-roof 300, 302, 341
 Saṁyukta-ratnākara-caityālaya 311
Saṁyutta-Nikāya 482
 Sanchi 5, 6, 51, 55, 57, 58, 60, 82, 83
 sanctum 80, 81, 143, 145, 147, 154, 168, 171, 174, 212, 227, 243, 286, 296, 300, 304, 305, 320, 330; *see also garbha-grha*; -doorway, 145, 147, pl 73
sāndhāra 220; -*garbha-grha* 317; -*prāsāda* 143, 171, 284, 303; -*vimāna* 200
 Saṅgam literature 95; —period 457
 Sanganer 241, 250
 Saṅgaraka 109
 Sanghvi Bhaṇḍāra, Patan 404
saṅghārāmas 152
saṅgīta-maṇḍapa 324, 326, 327, 388, pl 210
 Saṅgītapura, Haduvalli 366, 372, 376
 Saṅgrāmasiṁha Soni 351
 Sanka 157
 Sankalia, H D 27n, 28n, 29n, 88n, 89n, 90n, 136, 136n
 Śaṅkarācārya 33, 115
śaṅkha 283, 288, 291
 Śaṅkha-basti, Lakshmeswar 377; -Jinālaya 312, 314
 Saṅghatilaka-Sūri 407
saṁnyāsa 19
 Sanoli, Alwar 255
 Śāntalā-devī 316, 386, 460
 Śāntara(s) 319, 454
śānta-rasa 44
 Śānti-deva 460
 Santigatta, Bangalore 319
 Śāntikabbe 316
 Śāntinātha-basti, Basti-halli 318
Śāntinātha-boli 404n
Śāntinātha-carita, 407; *Śāntinātha-carīu* 419, 420, pl 281A, col-ill 35

Śāntinātha *derasar*, Ahmedabad 431
 Śāntinātha temple Bhaṇḍāra, Cambay 403
 Śāntinātha temple, Jaisalmer fort 340, 341; Kaman 148; Khajuraho 489, pl 163; Kheda 339; Kumbharia 302; Rājyapura 148
Śānti-parvan 17
 Śāntipura *see* Bayana
 Śāntisena 278
 Śāntiśvara-basti, Nittur 318; Venur 368, 372, pl 252B
sapta-māṇḍikā, Brāhmaṇical 5, 174, 307
 Saptaparni cave, Rajgir 118
sapta-raṭha 286, 340
 Sarāk 276
 Sarasvatī 38, 43, 52, 67, 108, 146, 169, 180, 253, 256, 257, 284, 286, 318, 319, 403, 545, 556, 592, pls 20, 154, 174A, 270C, 317B, 319B, 337, 360
 Sarasvatī-gaccha 278
 Sarasvatī-Tīrtha 98
 Sarasvatī, B 117n
 Sarasvatī, S K 6n, 70n, 89n, 119, 154, 155n, 270n
śarāvāsasamputa 58n
 Sarayaghat, Etah 149
śardūlas 340
śārī 420, 421, 422, 423, 546
 Sarmanes *see* śramaṇa
 Sarnath 122, 122n, 131, 241, 485
 Sarotra 446
 Sarppasena Kṣamaṇa 127, 128
śārthavāha 51
 Sarvalokāśraya-Jina-bhavana 449
 Sarvārtha-māgadhi 533
sarvatobhadrikā 6, 43, 45, 66, 108, 116, 148, 149, 150, 151, 250, 253, 266, 269, 270, 271, 272, 343, 443, 483, 484, 580, 582, 591, pls 18, 227, 357B, 368A, 374A
 Śāsana-basti, Sravanabelgola 316
 Śāsana-devatā 108, 116, 149, 157, 293, 297, 306, 307, 349, 350, 473; -devī 108, 149, 162, pl 232B
Śāstra-Bhaṇḍāras, Jaina 336
 Sastri, Paramananda 252n
śāsvata-caityas 472
 Sātavāhana 10, 27, 92, 394
 Satbakhrā *see* Khandagiri caves
 Sat-Deulia, Burdwan 154, 155n, 265, temple pls 82B, 159A
Ṣaṭkhaṇḍagama 385, 393n, 411, 412
 Sātbis-deoḍi, Chitorgarh 340, pl 220

- Satna 169
sat-pātra 43
sat-tīrthikā 180
 Satrapal dynasty, Śaka 49, 51
 Satranjaya 31, 303, 360, 361, 364, 446, 447,
 pls 237, 244
sattva-paryāṅkāśana 232, 552
 Sattvika Śrī-Vaiṣṇavism 365
 Satya Prakash 395n
 Satyavolu 321
 Saumanasa forest 521, 523
 Saundatti, Rattas of—32
 Saurāstra 27, 28, 89, 91
 Sauriyapura, Surapura, Śauripura, Suraj-
 pura, Suryapura *see* Bateswar, Agra
 Sauvira 86, 87
Sāvaga-paṭikkamaṇa-sutta-cuppi 403
 Savaneru 317
 Sāvata 148
 Sāvatti *see* Saheth, Maheth, Śrāvasti
śayanāgāra 499
 Scythian king 28, 49; *see also* Śaka
 seal(s) 3; Harappan 14n
 Seattle Art Museum 552, pl 331
 Sedam, Gulbarga 376
 Sedarampattu, North Arcot 102
 Semarkhedī, Vidisha 353
 Sembattur, Tiruchchirappalli 214, pl 129A
 Sena 31
 Sendalai, Thanjavur 228
 Sendamaram, Tirunelveli 100
 Senera 157
 Seṇiya Bambhasāra *see* Bimbisāra
śeṣa-nāga-cakra 496
 Settippodavu cavern, Madurai 97
 Śeuṇa III 320; -deśa 319; -Yādavas 310, 311
 Sewadi, Sevadi 240, 305, 306
 Seyaviyā 23
 Shah, Ambalal Premchand 347n
 Shahdol, MP 580, pl 367B
 Shah, U P 10n, 50n, 64n, 65n, 70n, 86n, 87n,
 89n, 91n, 118n, 119n, 121n, 123, 123n,
 124n, 125n, 128n, 129n, 130n, 132,
 135n, 136n, 138n, 140n, 154n, 169n, 180n,
 181n, 250, 250n, 255n, 362n, 364n, 394n,
 395n, 397n, 400n, 406, 406n, 407n, 410n,
 413n, 414n, 426n, 436, 437n, 458n, 459n,
 466n, 470n, 482n, 484n, 486n, 490n,
 491n, 492n, 525n, 526n, 543n, 547n,
 549n, 552n, 568
 Shahu, L N 163n
 Sharma, B N 255n, 538n, 539n, 545n
 Sharma, Dasharath 148n, 239n, 545n
 Sharma, R C 52n,
 Shastri, H G 135n
 shell-inscriptions 120
 Shergarh, Bharatpur 572
 Shivpuri 298n, pl 232A; Museum 585, pls
 369-372
 Shougal Chand Jagat Seth 348n
 shrine 62, 74, 76, 120, fig XIV; apsidal—82
 325, pl 34; brick—5; details of wood-
 work pl 295; Jaina—5, 61-63; monolithic
 —157; miniature—212; *see also* *pāṣāḍa*,
deva-kullikā
 Shrivastava, Balram 495n
 Shrivastava, V S 545n
 Siddha 26, 42, 74, 349; image of—44
siddha-cakra 478, 479, 551, 552; bronze pl
 309A; -*kṣetra* 349
 Siddhanagar, Birbhum 23, 351
 Siddhānta-basti, Mudbidri 411
 Siddhapāla 304
 Siddhapāla-vasati, Patan 304
Siddha-pratiṣṭhā-vidhi 478n
 Siddhapura 31, 303
 Siddhara-basti, Sravanabelgola 369
 Siddharāja Jayasimha 302, 303, 400, 401,
 405
 Siddharmalai, Madurai 99
 Siddhārthapura *see* Siddhanagar
 Siddhasenadivākara 28
 Siddhasena-gaṇi 527n
siddhāsana-pose 213
 Siddhasena-Sūri 246
siddha-śilā 516
 Siddha-vihāra 303
*Siddhāyatana*s 465, 472, 484
 Siddheśvara temple, Bahulara 263
 Sīhanādika 482, 490
Sikandar-Nāma 420, 421, 427
 Sikara, Rajasthan 343
 Śikhānātha-svāmi temple, Tiruchchirappalli
 201n
śikhara 5, 146, 154, 172, 193, 212, 215, 243,
 247, 265, 266, 267, 270, 271, 283, 285,
 286, 287, 288, 289, 290, 300, 302, 305,
 311, 317, 320, 321, 322, 328, 329, 336,
 337, 340, 342, 343, 344, 352, 356, 357,
 359, 367, 369, 497, 504, pl 103, 225,
 fig XXXV; Bhūmija- 297; *caturāstra*- 313,
latina Nāgara 171; *pañca-paga*- 157

INDEX

- Sikri 51
 Silāhāras 32, 33, 310
silā-paṭa 52, 55, 481, 482, 483,
Śilappadikāram 95, 231n, 233, 394
silpa-text 5
 silver, use of—for painting 408
 Śmāndhara 302
siṃha-dvāra 499; *-karpā* 146; *-lalāṭa* 331
 Siṃhanandin 27, 459
 Siṃhapura 15
siṃhāsana 123, 130, 149, 150, 151
 Siṃhavarman 324, 451
 Siṃhaviṣṇu 324, 351
 Simuka 92
 Sind 88, 308, 367
 Sindhurāja 31
 Sindhu-Sauvira 86, 87, 133
 Singanikuppam, South Arcot 599, pl 384
 Siṅghaṇa 311
 Singhbhum, Bihar 166
 Siṅghi Jhūntārām temple, Jaipur 343
 Siṅghi-ka-Mandir, Sanganeī 250
 Singh, S 537n
 Singikulam 229
 Sinha, B P 121n, 126n
 Sira Pahari, Panna 130, 131, 169, pls 62,
 63, 64
śiraś-cakra 125
 Sircar, Dines Chandra 74n, 85, 85n, 441n
Siri-Śrīvāla-kaḥa 478n
 Sirkap, Takṣaśilā 8n, 91
 Sirohi, Rajasthan 342
 Sironj, Vidisha 351
 Siron Khurd, UP 277
 Sirpur, Raipur 297, 373, 588, 589
 Sirukadambur *see* Tirunatharkunru
 Siaupalgarh, Puri 74
 Sitā 288
 Sītābeṅgā cave, Surguja 10
 Sitala-ghati, Mathurā 52n
 Sittampur, South Arcot 325, pls 207, 208
 Sittannavasal, Tiruchchirappalli 100, 101,
 185, 209, 322, 381, 383, 453, 549, pls 39B
 40, 127A, 259, 260, figs XXIV, XXV,
 col-ills 1-5
 Śiva 190, 249, 252n, 273, 346, 382, pl 175
 Śivabhūti 26, 133
 Śiva-devī 309
 Sivaganga, Ramanathapuram 599
 Śivaghoṣaka 491
 Śiva-*linga* 33, 272, 340, 482; *see also* *linga*
 Śivamāra 27
 Śivamitra 491
 Śivanāga 571
 Sivaramamurti, C 8, 12, 383, 411n, 542n
 Śivarātri 240
 Śivārya 128
 Śiva temple 8, 208; Bhojpur 278; Kinalur
 231n
 Śiva-Vaidyanātha temple, Kira-grāma,
 Kangra 445
 Sivayam, Tiruchchirappalli 100
 Śivayaśā 56
 Siwalik 241
 Siyamangalam, North Arcot 209
 Skanda 477
 Skandagupta 29, 108, 442
 Skandila, Ārya 133
 slab 56, 63, 64, 78, 80, 81, 89, 113, 150, 155,
 158, 160, 163, 226, pl 3
 Smith, V A 38n, 50n, 61n, 62n, 373, 374n,
 375n, 385n, 481n, 482n, 490n, 491n
 snake *rirt lāṅghana* 16
 Śobhnāth temple, Śrāvastī 244, {245, 251, fig
 XII
 socket 71, 119, 226; lenticular —58, 59
 Śoḍāsa 51, 67, 441, pl 301A
 Sohagpur, Shahdol 297, 538
 Sohanvijaya Collection 410
 Solanki, P 537n
 Solāṅki(s) 240, 357; *see also* Caulukya
 Solavandipuram, South Arcot 103
 Somacandra-Sūri 397
 Somadeva 53
 Samakirtti 413
 Somapāla 403
 Somaprabhācārya 303
 Somapura, -vihāra 270
 Someśvara I 310
 Someśvara temple, Lakshmeswar 314
 Somji 431
 Sompura, P O 494n, 495n, 533
 Sonāgiri, MP 350, 352, 353
 Sonamukhi, Bankura 263
 Sonbhandār caves, Rajgir 70, 71, 89n, 118,
 119, 120, 122, 123, 485, pls 51A-B, 52
 Śoṇḍāsa *see* Śoḍāsa
 Sondni 129
sopānas 303
 Sopara, Maharashtra 85, 88; *see also*

Śarpāra
Sarapthya-sāha 91
 Souraseni 49; *see also* Śarasena
 South Arcot District 95, 102
 South Kanara District 331, 370-372
śamapa (Sarinapa) 20, 25, 57
śāvaka 260, 276, 397, 398
Śrāvākācāra 471, 471n
 Śravanabelgola, Hassan 37, 44, 185, 214, 219, 310, 316, 317, 320, 329, 330, 350, 366, 369-370, 376, 378, 384, 454, pls 204, 205A
 Śrāvastī 14, 23, 150, 241, 242, 244, 251, 257, 498, pl 148B
 Śrepika-Bimbisāra 69, col-ill 36B; *see also* Bimbisāra
śreṣṭhīn 51
 Śrī 395, pl 265A
Śrī-Citrakūṭiya-ślāphaṣa 249
 Śrī-devī 283, 292
śrī-druma 469, 470
 Śrīkara 161
 Śrīmāla 89; *see also* Bhinmal
śrī-maṇḍapa 532; *see also* Lakṣmi-maṇḍapa
 Śrīmāra Śrīvallabha 453, 458
 Srinivasan, K R 211n, 225n, 226n
 Srinivasan, P R 368n, 371n
 Śrīpāla 304
 Śrīpathā *see* Bayana
Śrī-purāṇa 325
 Śrīpuruṣa 454
śrīvatsa 14n, 15, 56, 66, 72, 81, 88n, 89, 115, 116n, 125n, 127, 138, 162, 255, 291, 294, 376, 458, 459, 461, 462, 466, 467, 468, 469, 473, 475, 489, 490, 491, 492, 537, 544, 545, 560, 561, 562
śrīga(s) 146
śrīgāra-cauri-maṇḍapa, Brahma-Jinālaya, Lakkundi 313
 Śrīgāra-cauri temple, Chitorgarh 340, pls 220, 221A
śruk 291
 Śruta-devatā 43, 444
śruta-skandha-yantra pl 314
Śrutavatāra 118n
 stadia 117
 staircase 55, 59, 144, 328
stambha-caitya 107; -*maṇḍapas* 350; -*śākhās* 168, 292, 296
 Stendahl Galleries, USA 541
 Sthānakavāsīn 34

Sthānānga-Sūtra 487
sthāpanā 42
sthāpanācārya 482
Stihavirāvali, *Stihavirāvali-carita* or *Parīkṣiṣṭa-parva* 85n, 119n, 134
 Sthiramati 476
 Sthūlabhadra 24
 structure, apsidal 62, 78; 81, 82; pl 34, fig IV
stūpa(s) 53, 54, 55, 56, 57, 58, 59, 60, 62-64, 66, 70, 81, 91, 154n, 157, 192, 388, 465, 482, 520, 526, 532; brick—28, 53; Buddhist—5, 6, 7; *caitya*—479, 484; *deva-nirmita*—55, 64; Jaina—5, 7, 39, 41, 50; jewelled—28; *Vodva*—53
stūpi 212, 222, 317, 322
 style 407; baroque 7; Bhūmija 311, 336; Cāhamāna 556; Coja 227, 327, 385; Eastern Gaṅga 540, 541, 546; Gaṅga 169, 212, 317; Gaṅga-nolamba 315; Gupta 159, 160, 164, 169, 262, 544; Gurjara 336; Hemādpanthi *see* style, *śikhara*; Hoysala 315-319, 369; Jaina palm-leaf 403; Kadamba 319; Kadamba-Ājupa 315; Kadamba-Nāgara 312, 314, 320; Kākatiya 378; Konkan-Kanara 312; Kushan 537, 544, 546, 548; Mahā-Gurjara 243, 306n; Mahā-Māru 243, 341; Māru 336; Māru-Gurjara 145, 146, 243, 336; Mathurā 4; Mongoloid 407; Nāgara 337, 350, 352, 355, 356, 357, 360, 362; north-Indian sculpture 138; opulent 408, 409, 410, 413; pagoda 367; Pāla 262; post-Gupta 147, 175; Pratihāra 169, 174; pyramidal 367, 369, 371; Rāṣtrakūṭa 569, 573; Rekha-Nāgara 315; *śikhara* 312, 350, 355, 373; *viddha-citra* 383; Vijayanagara 235, 312, 385; Western Cālukya 331; west-Indian 138, 139
Subāhu-kathā 404
 Subbhabhūmi *see* Suhma
 Subbarayalu, Y 97n
 Śubhacandra 476, 578
 Śubhaṅkara 541, 595
 Subrahmanya 98; —temple 227; *see also* Muruga, Kārttikeya
 Subramanian, N 457n
Suciloma-Jātaka 482
 Sudāmā cave, Barabar hills, Gaya 79
Sudarśana-carita 278
 Sudarśana Meru 521
 Sudatta Vardhamāna 33n
 Sudraṣṭa 65n
 Suhastin, Ārya 26, 86, 465

INDEX

- Suhma, Suhmabhūmi, West Bengal 23, 72
sukandā, sukandī sukandika 45, 150, 193,
 218, 288, 290, 292, 293, 294, 313, 318,
 319, 320, 321
 Sultanganj, Bihar 134
 Sultanpur, UP 245
 Sumaṅgalā 19
 Suṃsumārapura 23
 Sumatīnātha temple, Jaisalmer fort pl 223
 Sumeru *parvata* 517
 Sunandā 19
 Sundakkaparai boulder, Tiruchchirappalli
 100
 Śuṅga 49, 85, 86, 87
 Sun temple, Modhera 302
 Suparṇas 59
 Supārāva *stupa*, Mathurā 50
 Surajpāhar, Gwalpara 167, pl 92B
 Śūrasena dynasty 148; Mahājanapada 49
 Śūrasta-gaṇa 455
sura-sundarī 5, 294, pl 176
 Surat 485, 486n, pl 310B
 Surohor, Dinajpur 152, 262
 Śūrpāraka, 88, 133; *see also* Sopara
 Surwaya, MP 177
 Sūrya 240
 Susāni shrine, Morkhana, Bikaner 339
Sūtrakṛtāṅga 22, 22n,
 Śuttalā 224
sūtradhāras 356, 362, 363
 Śvetāmbara canonical works 133; —Jainism
 26, 31
 Śvetapaṭa 27
 Swali, Kusum and Rajeya, Collection 401
 Symasil, Kurnool 321
 symbolism, architecture, Jaina 494-533;
 iconography, Jaina 477-93; philosophic
 330; Tantric 252
 syncretism, iconographic 5
 Suvarṇarekha river 157,
 Suvarṇavarṣa 31
svādhyāya 27n, 88n
 Svargapuri *see* Udayagiri cave
Svarṇākṣari-Kalpa-sūtra-praśasti 339
svastika 14n, 15, 81, 89, 115, 445, 458, 459,
 461, 462, 469, 475, 482, 489, 490, 491,
 492
tacan 102
taḍi 220
tagara riri lāḥhana 15
tagara-kusumā 469n
 Taila II 322, 323
Taittirīya-Brāhmaṇa 479
 Takṣaśilā 45, 88, 49, 91
tala-bhitti 312
 Talakāḍ 460
 Talakkavu, Cannanore 231
 Tamil Nadu 10, 92, 93, 94, 98, 185, 211-214,
 222-230, 315, 323-329, 450, 452
 Tamil Saṅgam 230
 Tamluk, Midnapur *see* Tāmralipti
 Tāmralipti(kā) 73, 396
tanḥite maṅco 482
 Tantpur 51
 Tantricism 6, 476, 493
Śrī-Tapāgaccha-Pattāvalī 88n
 Tāraṇa: Tāraṇa-ji 353
 Taranga, Gujarat 31, 446
tarāṅga-brackets 146
 Tarangarh 447
Tattvārtha-sūtra 41, 412, 514n
 Tawa cave, Udaigiri, Vidisha 192
 Taxila *see* Takṣaśilā
 Tejāhpāla 276, 304, 305, 306, 308, 406, 466;
 temple of, Mt Abu 360
 Telengana 320, 366
 temple(s) 5; —architecture 184; brick-built—
 326; Brahmanical—5-6; cave- 186-92;
 cities of—39; concept of—501-02; Jaina
 —5, 6, medieval 336-338; masonry 195-
 201; plan of—fig XXXI; rock-cut—192-
 194, 207-211; structural—336, 355; types
 of—502-14; —of west India 7; *for synony-*
mous terms used in inscriptions see 447
 Tenimalai, Tiruchchirappalli, cavern 101, pl
 41, 101
 tenon 59, 60, 125
Teṇūr 102
 Tenumalai *see* Tenimalai
 Terahi 582
 Terāpantha 34
 Terina-basti, Sravanabelgola 316
 terracottas 87, 121, 122, 126
 Tevan Cāttag 102
Tevāram 102, 225
 Tewar, Jabalpur 169, 297, pls 97B, 98A
 Thailagiri fort, Anantpur 322
 Thakkura Pheru 356n, 477
 Thanjavur 184, 228
thara 502

Tharad, Gujarat 182, 303, 305
 Tharu Sāha 362
thaua 58n
 Thayathkettaya, Burma 268
 Therakappiya 26
 Thubon, MP 352
 Tibet 371
 Tigiria, Orissa 161
 Tikamgarh, MP 577, 579
tilaka 248, 286
 Tilakācārya 400
tilaka-maṇi 110
Tilaka-maṇjari 278
Tiloya-panṇatti, *Triloka-prajñapti* 119n, 468n, 469, 469n, 470, 483, 483n, 484, 484n, 487, 487n, 492n, 522n
 Timmarāja 375
 Tirakkol, North Arcot 185, 226, pl 133
tīrtha, *def* 36
 Tirthaṅkara *see* Jina
 Tiruccārapattumalai, Kanyakumari 230, 231, 232, 453; *see also* Chitral
 Tiruchchirappalli 94, 95, 100-102, 209
 Tirujñāna-Sambandar 381, 458; *see also* Jñāna-Sambandar, Sambandar
 Tirukkaṭṭampalli 98
 Tirukkuṇavāy temple, Cannanore 231
 Tirumalai, North Arcot 185, 227, 324, 325, 327, 328, 385, 599, pls 134, 213, 214, 215, 452
 Tirumalaipuram, Tirunelveli 100
 Tirumangalam Taluk 99
 Tirumayam Taluk 101
 Tirunuragondai, South Arcot 325
 Tirunatharkunru, South Arcot 102, 450
 Tirunāvukkaraśu 381
 Tirunelveli District 100, 192
 Tiruppalmai, North Arcot 451
 Tiruppanmalai *see* Pañcapāṇḍavamalai, Vilappakkam
 Tirupparankunram, Madurai 98, 208
 Tirupparuttikkunram, Chingleput 324, 325, 326, 327, 377, 388, 389, 453, pls 128A, 209-211, 261-264, 309B, 459
 Tirupattur Taluk 99
tiruvāci 191, 221, 228
 Tiruvalur 389
 Tiruvanchikulam, Trichur 231
 Tiruvannur temple, Kozhikode 231n
 Tiruvarangalam 382
Tiruvāśirīyan 209

Tiruvatavur, Madurai 99
 Tiruvayirai, Madurai 452
 Tiwari, N P 547n
 Todataisingh 249
 Tomaras 351, 445, 583, 584
 Tonḍaimaṇḍalam 95, 213
 Toṭṭi 99
torapa 28, 55, 56, 57, 59, 60, 61, 62, 117, 145, 147n, 247, 300, 301, 302, 362, pls 184, 377B; -architrave 150, pl 80B; *makara*-55, 56
 tortoise *rīti lāñchana* 16
 Tosali *see* Dhauli
 Tosatika 25
 Trailokyadipaka (Caturmukha-vihāra), Ranakpur 488, 485
 Trailokyanātha temple-complex, Tirupparuttikkunram 325
tran-khanā 430
trasa-nāli 516
 Trayambakeśvara, Aihole 199
 Tribhuvana-cūḍamaṇi-basadi, Mudbidri 370, 371
 Tribhuvana-cūḍamaṇi-mahā-caitya, Mudbidri 455
 Tribhuvanamalla, Vikramāditya VI 199
 Tribhuvanapāla 303
 Tribhuvana-vihāra 303
 Trichur Museum 232
tri-guṇi 20
trika-maṇḍapa 143, 144, 145, 146, 147, 295, 296, 301, 302, 303, 341, pl 191
tri-kāya 550, 550n
tri-kūṭa 314; —crown 137
tri-kūṭa basti 312
tri-kūṭācala 215, 320, 321, 368
triloka 514, fig XLIV
Triloka-Prajñapti *see* *Tiloya-panṇatti*
Triloka-sāra 459, 459n
 Trilokpur, Barabanki 344, pl 225
 Trimukha 14
tri-mūrtikāś 597
 Tringalvadi, Nasik 373
 Tripathi, L K 5n
tripāṭṭa-kumuda 233
 Tripuri *see* Tewar, Jabalpur
tri-puruṣa-prāsāda 178
tri-ratha 150, 156, 157, 217, 283
tri-ratna 482, 490, 491; *see also* *nandipada*
 Trisālā, Kṣatriyāṇi 65, 67, 441
Triṣaṣṭi-sālākā-puruṣa-carita 86, 86n, 307,

INDEX

- 487n
 Triśūla *see* Khandagiri caves
tri-śrīhika 180, 545, 551, 553, pls 329B, 332, 347A, 354A
 Trivandrum 98
 Trivedi, R K 429n
 Tughlaqs 310
 Tulasi Ashram Museum, Ramban 169
 Tumain, Guna 351
 Tumburu 14
 Tungabhadra 321, 365, 376
 Turumalai, North Arcot 452
turyaṅgas 487
 Tuticorin, Tirunelveli 230
 tympanum(a) 52, 54, 56, 57, 62, 63, 64, 67, 82, pls 12, 13, 27, 28

uccatīka 282, 292
 Udaigiri (Vidīśā) caves *cf* Sonbhandār caves 119n; 128, 129, 131, 168, 442, pl 60A
 Udaipur 403, 446
 Udaipur Museum 537n, pl 356B
 Udayabhadra 69
 Udayacandra 578
 Udayagiri (Puri) caves 29, 74, 76, 77, 78, 79, 81, 93, pls 23 (cave 9), 24 (cave 9) 25 (cave 1), 29, 30, 31, 32A-B, 33A-B, 34, 35, 36, figs III, IV
 Udayamārttaṇḍavarman, Bhūtalavīra 234
 Udayana 4, 83n, 302, 303
 Udayana-vihāra 303
 Udayi 24
 Uddāyana 4, 86, 87
 Uddyotakesarin, Somavarṁśin ruler 162
 Uddyotana-Sūri 182, 394
udgamas 145, 146, 178, 283, 291, 292, 295, 300
 Ugrasena 17
 Ujani, Burdwan 153, 262
 Ujjain 25, 26, 27, 28, 86, 133, 278, 351, 354, 466, pls 227, 230A, 231A, 232B; Museum 587-588
 Ujjala, Mahbubnagar 449
 Ujjamphoi Dharmasāla Bhaṇḍāra, Ahmedabad 405
 Ujjayini *see* Ujjain
 Ujjili 450
 Ukhā-masjid, Bayana 148
Ulokādittan 209
 umbrellas 52, 55, 57, 65-67, 81, 115, 155, 160, 162, 209, 228, 229, 232, 368, 473, 543, 547; *see also* *chatra*, parasol
 Un, West Nimar 295-97, 298n
 Una, Gujarat 182
 Undan-kellu boulder, Vikkiramangalam, Madurai 99
 Undavalli, Vijayawada 192
 Upādhyāya 42, pl 381A
 Upadhye, A N 54n, 135n
upagriva 221
Upakeśa see Osia
Upakeśa-gaccha-paṭṭavali 572
upāna 156, 217, 233, 322
Upāṅgas 465, 474
upapīṭha 281, 282, 283, 284, 292, 295
 Upendra 169
uraḥ-śrṅgas 146, 286, 342
uraḥ-sūtra 139, 140
uru-śrṅgas 505
ūrṇā-mark 109, 166, 475
 Urvi-tilakam 319
uṣṇīṣa 66, 125, 135, 138, 159, 256, 468, 474, 485, 562, 581
utsarpiṇi 472
 Uttamapalaiyam 99, pl 136
uttāṇna-paṭṭa 249
 Uttaradāsaka 51
Uttarādhyayana-Sūtra 16, 17, 414, 427
 Uttarakurus 487
uttarāṅga 187, 315
 Uttarāpatha 91
Uttara-purāṇa 50, 469
 Uttar Pradesh 10, 24, 30, 555
uttariya 413, 418, 419, 420, 421, 422, 423, 541
uttira 219, 328
uttirāṅga 218
uttuṅga-toraṇa-prāsāda 248
 Uvaḍukha *see* Vaḍukha
Uvāsaga-dasāo 465

vaḍakkiruttal 368
 Vadasama 183
 Vaddamani 320, 321, 369
 Vādideva-Sūri 249, 303, 400, 401
 Vādi-Kumudacandra 478n
 Vādirāja 213
 Vādisiṁha 241
 Vaḍukha 76

- Vāgaḍa-saṅgha* 148
Vāgbhaṭṭa 304
Vāg-devi *see* Sarasvatī
Vāghelās 31, 304
Vaiṣṇāgarī, Rajgir 117, 119, 120, 122, 123, 124, 132, 164; temple pl 89B
Vaidya, P L 50n
vaijayanṭi 490
vaijayanṭi-mālā 294
Vaikāvūr 227
Vaikuṇṭha 272
Vaira, Ārya *see* Vajra, Ārya
Vaira, Muni 70n 89n, 119
Vairasena 89n
Vaiśālī 7, 22, 23, 39, 69, 70, 121, 126
Vaiṣṇavas 29, 33, 94, 120, 207, 329
Vaiṣṇavism 316
Vaiśya 51, 494
Vaijabhūmi 72
Vajji country 39
vajra rīti lāñchana 15, 172
Vajra, Ārya 88, 89, 89n, 120; *see also* Vairadeva, Vairasena
Vajrabhūmi *see* Vaijabhūmi
Vajradāman 444
Vajrakumāra 53
Vajranandin 94, 185
vajraparyāṅka-pose 233, 235
Vajrasaṅkhalā (Vajrasaṅkhalā ?) 169n
Vajrasena 88, 89, 89n
Vajrasvāmin 479
Vākātaka 400
Vakradeva *see* Kūdepa
Vakṣāra-giris 522
Valabhī 29, 133, 134, 135, 180, 181, 393, 465, 568;—Council, 89
valāṅka 145, 147, 147n, 302
Valji 228
Vallī-bhūmi 531
Vallimalai, North Arcot 227, 452, pl 135A
Vallimalai, Chingleput 185
Vāmadeva 252n
Vāmana-purāṇa 493
Vāmana temple, Khajuraho 288, 289
Vaṁśapura *see* Venupura
Vanarāja Cāpotkaṭa 182, 301
Vanarāja-vihāra, Patan 182, 301, 304
vandana-mālā(mālikā) 305, 367
Vaṅgiya Sāhitya Pariṣad Museum, Calcutta 153
Vāṇija 51
Vāṇijyagrāma 69
Varaṅga II 458
Varaṅgavarmān Pāṇḍya 229
Varāhamihira 37n, 135, 135n, 466
Varāha-panel 129
Vārānasi 15, 16, 23, 116, 149, 240, 241, 242, 245, 273
varāṇḍikā 144, 146, 286, 300, 344, 345, pl 226
Varāṅgā-carita 395, 468n, 469
Varāṅga-Tuḷuva 366
Varavan, Thar Parkar 308, 309, pls 198B, 200
Vardhamāna 182, 305
Vardhamāna-basti, Santigatta, Bangalore 319
vardhamānaka 458, 489, 492
Vardhamanapura *see* Vaddamani
Vardhamāna-Sūri 476
Vardhamāna temple, Tirupparuttikkunram 388
Varendra Research Society Museum, Rajshahi 263, pls 156B, 157A
Varichchiyur, Madurai 98
varimāna 313, 314, 329
Vāriṣeṇa 472
Varman 144
varṣāvāsa 69
Varuṇa 331
Vasantanandin 164
vasanta-paṭṭikā 145, 286
Vasanta-vilāsā 410
Vasantgarh, Sirohi 180, 181, 363, 570, 571
Vāsavadattā 83n
Vāstu-maṅjarī 495
Vastupāla 276, 304, 306, 308, 405; with his wives, pl 201
Vastupāla-vihāra, Girnar 304, 305
Vāstu-puruṣa-cakra 497, fig XXVIII
Vāstu-sāra 356, 477
Vāsu (Vasu) 52, 55, 63, 91
Vasubindu 468n, 471n
Vāsudeva 17n, 65, 66, 150, 477, 489
Vāsudeva-hiṇḍī 86, 86n, 91, 466, 469, 476, 480, 480n
Vāsudeva-Kṛṣṇa 50, 66, 67
Vāsudeva Siddhānta-Bhaṭṭāra 225, 452
Vasunandī 471, 471n,
Vasunandī Saiddhāntikā 468
vaṭa *see* nyagrodha

INDEX

- Vaṭa-Gohāṭi 73, 118, 443
 Vātāpi *see* Badami
 vātarājana-munis 18
 Vateśvara-Sūri 182
 Vatsarāja, Pratihāra 30, 145, 147, 182, 246
 Vatsarāja 320
 Vaṭṭeluttu script 94, 94n, 96, 97
 Vātthu-sāra-payarāṇa 495, 502n, 533n
 Vav, Gujarat pl 202
 Vāyu 146, 147
 Vedānta-Deśika 330
 vedha 499
 vedī 64, 65, 315
 vedi-bandha 143, 145, 146, 285, 288, 289, 295, 296, 300
 vedi-courses 329
 vedikā 144, 146, 340; -stambhas 107
 Veḷ-araī 97
 Vellānūr 214
 Velnāṭi-Čola 320
 Vemulavāḍa 321, 368, 449
 Venbunāḍu 98
 Veṅgi Čāḷukyas 184, 185, 192
 Venkataramayya, M 11n
 Venkataramanayya, N 33n
 Venkunram, North Arcot 329, 330, pl 216
 Venupura, South, Kanara 370
 Venur, South Kanara 368, 370, 371, 374, 375, 376, 455, pl 252B
 Vesara 215, 217, 495
 vetasa, leaves of 67
 Veṭṭuvāṅkovil 192
 Victoria and Albert Museum, London 309, 544-546, pls 321A, 322, 323
 Vidagdhārāja 182
 Videhas 69, 518
 Vidiśā 6, 86, 128, 351, 466, 582, pl 61
 Vidyā-devīs 144, 145, 146, 170, 293, 296, 298, 307, 308, 349, 363, 397, 403, 412, pls 195, 197, 265B
 Vidyādhara 53, 62, 88, 146, 150, 151, 190, 281, 284, 289, 331, 363, 467, 548, pl 231; flying—216, 226, 232, 263, 286
 Vidyādhara-gaccha 301
 Vidyādhara-toraṇa 216
 Vidyānandin 413
 Vidyānupravāda-pūrva 479
 Vidyānūsāsana 476
 Viennot, Odette 483n, 548n
 Vighraha-rāja IV 239, 249
 vihāra 52, 62, 73, 76, 117, 118, 501, 502
 Vijāpura 447
 vija-pāraka 552
 Vijayadeva 319
 Vijayamangalam, Coimbatore 212, 325, 327, pl 212
 Vijayanagara dynasty 33, 328, 329; empire 330, 365, 366, 387, 450, 455
 Vijayānanda Sūrisvara 410
 Vijayasimhācārya 400, 401
 Vijayawada 192, 321, 449
 Vijayacandra-Sūri 423n
 vijñapti-patras 491
 vikaccha-fashion 140
 Vikkiramangalam, Madurai 99
 Vikramāditya 10, 28
 Vikramāditya VI Tribhuvanamalladeva 313, 321; *see also* Candragupta II
 Vikramāditya Varaguṇa 232, 453,
 Vikramasimha 444
 Vilappakkam, North Arcot 226
 vilekhya 495
 Villivakkam 232, pl 218B
 Vimāla 31, 182, 301
 Vimalanātha-basti, Bellur 319
 Vimāla-Śāha 276
 Vimāla-vasaḥī, Mt Abu 31, 301, 303, 304, 307, 308, 362, 466, pls 183-88, 195, 198A
 vimāna 117, 188-201, 208, 211, 212, 214, 217, 218, 283, 328, pls 125, 126; miniature—313;—order 325,—tower 311, 313, 329
 vinā 287, 294
 Vinami 389
 Vinayāditya 319; II 459
 Vindhya region 352
 Vindhya-vallī 248
 Vindyaḡiri, Sravanabelgola 360
 Vinitanagara 14
 Vira(s) 85, 349
 Vira Ballāla I 33
 Virabhadra 174, 394
 Viradeva 119n
 Virapāla 494n
 Vira-Pāṇḍya 374
 Virāśaiva(s) 450; shrine 322
 Vira-Śaivism 365
 Virasena 385
 Virasenācārya 90
 Virasikhamani, Tirunelveli 100, 209
 Viravarman 353

Virūpākṣa temple, Patadkal 198
 Virwah, Thar and Parker 567
 Viśakhācārya 92
 Viśakhadatta 128
Viśeṣvākyaka-Mahābhāṣya 139, 139n
 Viṣṇu 66, 98, 117, 120, 136, 137, 150, 225, 252n, 270, 272, 294, 340, 433, 492, 538n
 Viṣṇusūri 148
 Viṣṇuvardhana 207, 222, 224, 316, 385, 386, 449
 Viśvakarman 495, 513, 533n
 Viśvanātha temple, Vārāṇasī 273
 Viśveśvara 241
 Viṭabhayapattana 4, 86, 87
vitāna 243, 244
 Vīta-rāga 44
Vivāgasūya 50, 50n, 63n
Vividha-Kalpa-Sūtra 107
Vividha-tīrtha-kalpa 50, 50n, 335n, 525n
 Vogel, J Ph 62n, 91n, 136n, 251n
 Voliyaṇ, Chalivaṇ Atanaṇ 97
 votive tablet 67; *see also āyāgapāṭa*
 votive temple, bronze pl 160A
 Vratapura, South Kanara 370
 Vṛji 69
Vṛṣa-vāstu-cakra 496
vṛtta-kumuda 233
vyāla(s) 143, 144, 281, 282, 286, 290, 294, 298, 300, 314; -*mālā* 216
vyālavari 219, 314
 Vyantara-deva 487, 519, 526
 vyantara region 121
 Vyasarpadi 332
Vyavahāra-Bhāṣya 25, 28, 88n, 107

Wadhvan *see* Vardhamāna
 Wadi Pārśvanātha temple, Patan pls 296, 297
 Wandiwash, North Arcot 329
 Warangal 377, pl 256A
 Watt, George 434n
 Weiner, Sheila L 122n
 West Bengal 10, 24, 72, 73
 West Dinajpur. WB 153
 Williams, Joanna 130, 131, 131n
 window (-frames) 62, 428, 430; wooden—
 pl 285
 wood-carvings 428-438
 Wynad, Kozhikode 234

Yādavas 17, 32 33, 311, 319-323, 329, 331, 332; dynasty 14n
Yājñamiyadevatā 64n
 Yājñavalkya 480
yajñopavīta 151
Yajurveda-Saṃhitā 480n
 Yajvapāla 351
 Yakṣa 51, 64, 66, 138, 139, 315, 328, 330, 352, 468, 473, 480, 487, pl 187B; *riti lāṅghana* 4; Ajita 15, 387; Bhṛkuṭi 16; Brahmā or Brahmeśvara 15, 143, 189, 561, pl 368B; Dharanendra 16, 149, 172, 187, 216, 229, 319, 387, 542, 543, 544, 546, 552, 555, 588, 590, 594, 595, 598, pls 331, 348; Gandharva 15, 562; Garuda 15; Gobhata 443; Gomeda 16, 251, 253, 563, 580; Gomukha 14, 143, 264, 316, 318, 377, 559, 579, 592, 593; Īśvara 15; Kaparddin 307; Kendra 15; Kimpuruṣa 15, 318; Kinnara 15, 562; Kubera 15, 186, 189, 190, 191 208, 220, 292, 293, 306 563, pls 121, 356B; Kumāra 15; Kusuma 15; Maggarapāṇi 483; Mahāmānasa 318; Mahāyākṣa 560 Mātāṅga 15, 16, 255, 387, 540, 543, 590; Nāyaka 14; Pārśva 146, 253; Pātāla 15; Purudeva 443; Śaṇmukha 15; Sarvāṅga 16; Sarvānubhūti 138, 139, 147, 180, 306, 318; Saudharmendra 388; Sudarśana 50, 64; Śūlapāṇi 307, *see also* Kaparddin; Śyāma *see* Vijaya; Tumbura 561; Varanandin 15; Varuṇa 16, 147, 563; Vijaya 15; Yakṣendra 15; Yakṣeṭ 15; statues of—3
 Yakṣa-āyatana 482; -*cāitya* 484
 Yakṣadatta-gaṇi 182
 Yakṣeśvara 14
 Yakṣi 4, 138, 139, 218, 220, 221, 226, 227, 293, 307, 315, 328, 330, 352, 484, pls 36, 91B, 135A, 136A, 137B, 162A; Acchuptā 144, 180; Ajitā 15, 98, 173; Ajitabalā 14, 560; Ambikā 16, 98, 136, 139, 144, 147, 153, 155, 156, 160, 161, 166, 168n, 170, 172, 180, 189, 190, 191, 228, 229, 251, 253, 262, 265, 288, 306, 307, 339, 346, 350, 353, 354, 403, 434, 453, 460, 461, 541, 543, 551, 555, 557, 563, 564, 573, 578, 580, 581, 582, 588, 595, 597, 599, pls 79, 81B, 91A, 109, 122, 157A, 318B, 324, 338B, 343B, 344, 374B, 378A, 384B; Āmrā 162; Abhaṅga-ratna 444; Anantamati 15; Aṅkuṣā 15; Aparājitā 15, 444; Apraticakrā 253; Ārdrakarabbi 444; Āryavati 67, 482, 491, pl 19; Aśokā 15, 161, 561; Bahurū-piṇi 16, 162, 165, 444, 590, pl 90A; Balā 15, 562; Bhaṭṭāri 451; Cakreśvari 14, 143, 145, 146, 149, 162, 172, 174, 253, 255, 264, 283, 286, 292 298n, 316, 318, 353, 377,

INDEX

- 443, 449, 538n, 559, 564, 578 579, 580, 587, 588, 589, 592, 593, 597, pls 78, 180, 182A, 343A, 366A, 380C; Cāmuṇḍī 16; Caṇḍā 15; Deva-dāsi 588; Dhanā 15; Dharaṇapriyā 15, 563; Dharmadevi 227, 326, 461, pl 215; Dhṛti pl 316A; Duritāri 14; Gāndhārī 15, 16, 162, 253; Gaurī 15, 146, 253; Hayavai 444; Hemā 451; Himavati 444; Jvālīnī 253; Jvālāmālīnī 15, 186, 319; Kālī 15, 147, 253, 386; Kāndarpā 15, 174, 562; Kūṣmāṇḍīnī 16, 214, 227, 318, 461; Lakṣmī 434; Mahājvālā 145; Mahākālī 15, 146, 561; Mahālakṣmī 144, 147; Mahāmānāsī 15, 145, 147, 253, 307, 387, 588; Mahāvidyā 308; Mālīnī 443; Mānāsī 15, 145, 147; Mānavī 15, 146, 161, 253, 307; Manovegā (Manoguptā) 15, 173; Mayūravāhīnī 444; Naradattā 16, 253, 563; Nirvāṇī (Nirvāṇadevī) 15, 143, 144, 145, 588; Padmāvati 16, 121n, 143, 144, 149, 162, 166, 172, 173, 187, 214, 220, 228, 229, 231, 232, 233, 234, 253, 319, 323, 339, 353, 377, 387, 443, 453, 538, 542, 543, 544, 546, 551, 565, 566, 580, 588, 590, 594, 595, 598, pl 317A; Prajñapti 144, 145, 162; Puruṣadattā 172; Rasad-guṇa-devī 588; Rohiṇī 145, 147, 162, 253, 329, 588; Śāntā 15, 543; Siddhai 444; Siddhāyikā 16, 96, 196, 228, 255, 540, 590; Sulakṣaṇā 444; Sulocanā 444, pl 315B; Sumālīnī 444; Surakṣitā 444; Sūtārakā 15; Śrīyādevī 444; Śrūta-devī 387; Śyāmā Acyutā 15; Tārā(devī) 412, 444; Trīśalā-devī 588; Vairoṭī 15; Vairoṭyā 144, 145, 146, 147, 253; Vajrāṅkuṣā(i) 144, 145, 253, 308, pl 197; Vajraśṛṅkhālā 14, 144, 162, 253, Vimāravati 588; Vīditā 15; Vijayā 15
- Yama** 331
- Yamunā 168, 286, 287, 291, 340
yantra(s) 493
Yantra-mantra-vidhi 478n
Yāpaniya-saṅgha 128
Yārrūr 101
Yaśaścandra 401
Yaśoda 582
Yaśodeva 240
Yaśodeva-Sūri 402, 403
Yaśodhara pls 280B, 281B, 283B, col-ill 37
Yaśodhara-carita 413, 426, 427; illustrations from—pls 276-277, 283B, col-ills 30, 37
Yaśovarman 277, 278
yaṣṭi 57
Yati-rāja *see* Rāmānuja
Yavana(Indo-Greek) 49; country, *see* Ionia
Yelleswaram, Nalgonda 321
Yeniyavārguḍi temple, Aihole 197, 199
yoga-paṭṭa 418, 423, 424
Yoga-śāstra 479n
Yogi-Nārāyaṇa, Aihole 197, 537n
Yoginī(s) 349
Yoginīpura (Delhi) 406, 415, 415n
Yonakas 91n
Yuga-Purāṇa 49
Yugādiśvara temple, Ranakpur *see* Ādinātha temple, Ranakpur
- Zannas, Eliky 5n
Zimmer, Heinrich 37, 38, 38n, 550, 550n
Ziggurat 154n, 501
Zürich 308

CORRIGENDA

CORRIGENDA

Obvious errors have not been corrected here.

VOLUME I

List of illustrations

Page XV, line 2. For 'Mankulam', read 'Mangulam'.

Chapter 1

Page 6, line 21. Insert 'on' after 'occur'.

Chapter 2

Page 14, line 4. Insert 'as' after 'many'.

Chapter 3

Page 33, line 23. For 'Sambandara', read 'Sambandar'.

Chapter 6

Page 64, line 29. Delete 'were' at the end.

Page 67, line 6. For 'Naminātha', read Neminātha'.

Chapter 7

Page 71, line 8. For 'show', read 'shows'.

Plate 24, caption. For '1', read '9'.

Chapter 8

Page 87, line 13. For '36A', read '37'.

Page 89, line 14. For '38B' read '38'.

Chapter 9

Page 96, line 27. For 'mentioned', read 'Ajjanandi'.

Page 96, line 28. For 'Ajjanandi', read 'mentioned'.

Page 96, line 31. For 'Metur', read 'Melur'.

Plate 39A, caption, and page 97, line 7. For 'Mankulam', read 'Mangulam'.

CORRIGENDA

- Page 98, line 26. Insert 'or' after 'school'.
Page 99, line 10. For '*Triumangalam*', read '*Tirumangalam*'.
Page 100, line 11. For 'the', read 'in'.
Page 101, line 17. Delete 'known' and insert 'known as' after 'is'.
Page 101, line 27. For '*Cerikāyapaṇ*', read '*Ceṅkāyapaṇ*'.

Chapter 10

- Page 114, line 9. For '36', read 'VII'.
Page 116, caption of fig. VIII. insert '4-6,' after 'and'.
Page 116. Insert 'N.P. Joshi' at the bottom as the author's name.

Chapter 12

- Page 127, line 27. Insert 'of' after 'pupil'.
Page 131, line 19. For 'Jhansi', read 'Lalitpur'.

Chapter 14

- Page 143, line 22. Delete stop-mark after '*bhadra*', and read 'containing' for 'Containing'.
Page 148, line 23. Delete 'found'.

Chapter 15

- Plate 90. Transpose captions of A and B.

Chapter 16

- Plate 98B, caption. For 'Gandharwal', read 'Gandhawal'.

Chapter 18

- Page 190, last line. For '125', read '124'.
Page 195, line 17. For 'of', read 'on'.

VOLUME II

Contents

- Page ix, line 8. For 'Shri Krishna Deva Bajpai', read 'Shri Krishna Datt Bajpai'.

List of illustrations

- Page xiii, line 31. For '182', read '182A', and insert as the next line : '182B Mandhata : brass
parikara, central figure missing (ASI)'.
Page xvi, line 21. For 'Tirthaṅkara', read 'Gommaṭeśvara'.

Chapter 19

- Page 214, last but one line. For *kopota*, read *kapota*.
Page 215, last line. For 'a', read 'as'.
Plate 130B, caption. For 'baati', read 'basti'.

- Page 226, line 22. Delete 'a' after 'its'.
 Page 227, line 28. Insert 'of' after 'one'.
 Page 229, last but four lines. For 'on', read 'or'.

Chapter 21

- Page 271, line 3. Insert 'an' before 'image'.
 Page 274, line 19. Delete 'in' after 'occasionally'.
 Plate 159. Read captions of the left-hand illustration as : 'A. Purulia : *caturmukha* (Asutosh Museum)' and of the right-hand illustration as : 'B. Deuliya : *caturmukha* (Asutosh Museum)'.

Chapter 22

- Page 287, line 31. Insert 'of' after 'image'.
 Page 293, line 26. For 'is', read 'in'.
 Page 294, line 4. Insert 'on' after '*śrīvatsa-lāñchanas*'.

Chapter 23

- Page 303, last but five lines. For 'Kamāra-vihāras', read Kumāra-vihāras'. Also for 'as', read 'at'.
 Page 307, line 18. For 'chose', read 'close'.
 Page 307, line 22. For 'region', read 'reign'.

Chapter 24

- Page 311, line 12. For 'the of', read 'of the'.
 Page 313, line 22. For 'in', read 'is'.
 Page 314, line 2. Insert 'at' after 'seen'.
 Page 314, line 26. Delete 'to' before 'which'.
 Page 314, line 31. For 'are', read 'or'.
 Page 318, line 9. Delete 'large' after 'large'.
 Page 329, line 23. For 'plated', read 'placed'.
 Page 329, line 30. Delete 'of' after 'relative,'

Chapter 25

- Page 337, line 18. For 'pronounced by', read 'pronouncedly'.

Chapter 27

- Plates 228, 229, 230, 231, 233, and 234. Insert 'A.' and 'B.' before the upper and lower captions respectively.

Chapter 28

- Page 361, last but one line. For 'Mekala-vaṣaḥī', read 'Melaka-vaṣaḥī'.

CORRIGENDA

Chapter 29

Page 368, line 13. Delete 'Jaina' at the end.

Page 368, line 14. Delete 'temple' at the beginning.

Plate 249. Insert 'A.' and 'B.' before the upper and lower captions respectively.

Plate 257A, caption. For 'Tirthaṅkara', read 'Gommateśvara'.

Chapter 30

Plate 262, caption. For 'tempel', read 'temple'.

Page 388, line 27. For 'in', read 'is'.

VOLUME III

Chapter 31

Page 400, note 2, line 2. For 'that than', read 'than that'.

Page 405, line 29. Insert 'is' at the end.

Page 411, line 25. Insert 'be' after 'to'.

Page 417, line 15. Delete 'of' at the end.

Plate 275, caption of A. For 'Vijayaji', read 'Jina-vijayaji'.

Page 420, line 20. For 'unsual', read 'unusual'.

Page 420, line 26. Delete 'dressed' after 'dressed'.

Page 421, line 8. For 'reveals', read 'reveal'.

Page 424, line 27. For 'the', read 'be'.

Chapter 33

Page 445, line 1. Delete 'on the' before 'installed'.

Page 455, line 8. For 'the that', read 'that the'.

Chapter 34

Page 456, line 23. For 'mukkuḍal', read *mukkuḍai*.

Chapter 35

Page 479, line 28. Insert 'the' before 'seals'.

Page 489, line 24. Insert 'are' after 'there'.

Chapter 36

Page 518, last but one line, For '524', read '525'.

Chapter 38

Page 562, line 1. For 'the', read 'The'.

ज्योतिर्व्यन्तर-भावनामरगृहे मेरौ कुलाद्रौ तथा
जम्बू-शाल्मलि-चैत्यशाखिषु तथा वक्षार-रूप्याद्रिषु ।
इष्वाकारगिरौ च कुण्डलनगे द्वीपे च नन्दीश्वरे
शैले ये मनुजोत्तरे जिनगृहाः कुर्वन्तु ते मंगलम् ॥

‘Abodes of the Jinas that exist in the dwellings of the Stellar, Peripatetic, Residential and Heavenly Celestials, on the Jambū, the Śālmali and other Caitya-trees, on the Vakṣāra and Rūpya mountains, on the Iṣvākāra and Kuṇḍala mountains, on the Nandīśvara Continent, on the circular Mānuṣottara mountain — may all these Abodes bring bliss to you.’

